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HENRI BEYLE (STENDHAL)

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S. ROBERT POWELL

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PREFACE

Dans ce papier je vais discuter ce que les critiques littéraires, de Sainte-Beuve à Harry Levin, ont dit de Henri Beyle. J'ai porté une attention spéciale à la critique contemporaine, parce que les critiques contemporains, à mon avis, ont des pénétrations intéressantes de Henri Beyle.

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"ON N'EN FINIRAIT JAMAIS DE PARLER DE STENDHAL."

PAUL VALÉRY

LES DATES IMPORTANTES DANS LA VIE DE BEYLE

- 1783 La naissance de Beyle (Stendhal) à Grenoble.
- 1796-1799 Il étudie à l'École Centrale à Grenoble.
- 1799-1802 Il arrive à Paris. Pierre Daru, son parent et protecteur, le fait travailler sous ses ordres au ministre de la guerre; quitte Paris pour l'Italie où il sera nommé sous-lieutenant de cavalerie. In 1801 il donne sa démission de sous-lieutenant et il mène à Paris une vie de liberté.
- 1802-1806 Les années formatives à Paris.
- 1806-1814 Il est nommé auditeur au conseil d'état.
- 1814 Beyle quitte Paris pour Milan où il va vivre pendant sept ans.
- 1815 Vie de Haydn, Mozart et Metastase
- 1817 Histoire de la Peinture en Italie et Rome, Naples et Florence.
- 1821-130 Sa vie littéraire à Paris
- 1822 De l'amour
- 1823 Racine et Shakespeare, Vie de Rossini
- 1827 Son premier roman, Armance.
- 1829 Promenades dans Rome
- 1830 Le Rouge et le Noir
- 1831-1836 À Civita-Vecchia, Beyle s'ennuie. Il commence à écrire les Souvenirs d'Egotisme, Vie de Henry Brulard, et Lucien Leuwen.
- 1836-1839 Il commence Vie de Napoleon.
- 1839 La Chartreuse de Parme
- 1839-1841 Il a regagné Civita-Vecchia où il travaille à Lamiel.
- 1842 Il mort à Paris (il est frappé d'apoplexie dans la rue et meurt le lendemain sans avoir repris connaissance.

Henri Beyle (Stendhal) occupe une place très importante dans la littérature française. Ses oeuvres aussi bien que sa vie embrassent deux siècles, deux mondes- le romantisme et le réalisme. En conséquence, beaucoup de critiques et d'écrivains ont fait des études critiques de Henri Beyle..

En 1864 Taine a dit, "Je cherche un mot pour exprimer le genre d'esprit de Beyle, et ce mot, il me semble, est esprit supérieur." <sup>1</sup> Selon Taine, chaque écrivain volontairement ou non choisit dans la nature et dans la vie humaine "un trait principal qu'il représente; le reste lui échappe ou lui déplaît." <sup>2</sup> Le monde de Beyle ne comprend que les sentiments, les traits de caractère, les vicissitudes de passion, bref, la vie de l'âme. Taine pense que Beyle est un psychologue et ses livres ne sont que l'histoire du coeur. Ses personnages sont des êtres supérieurs et ils sont à son niveau. Ils sont très réels, très originaux, et très éloignés de la foule, comme l'auteur lui-même. Julien est supérieur puisqu'il invente sa conduite et il choque la foule moutonnière qui ne sait qu'imiter. Il ne s'occupe des individus que pour peindre l'espèce. L'oeuvre de Beyle est une psychologie en action. Taine a dit de Beyle, "C'est le plus grand psychologue du siècle." <sup>3</sup>

Il suit les mouvements du coeur comme un machiniste.

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1 Hippolyte Taine, Nouveaux Essais de Critique et D'Histoire, (Paris, 1864), p. 223.

2 Nouveaux Essais de Critique et d'Histoire, p. 225.

3 Laffont, Bompiani, Dictionnaire Biographique des Auteurs, Tome II, 1958, p. 574.



Les caractères sont réels mais d'autre part ils sont hors du commun, "ils nous tirent loin de notre vie machinale, de la sottise de la vulgarité qui nous entourent. Ils nous montrent de grandes passions, des pensées profondes, des sentiments puissants ou délicats." <sup>4</sup> En 1854 Sainte-Beuve a dit que "ce ne sont pas des êtres vivantes, mais des automates ingénieusement construits; on y voit presque à chaque mouvement les ressorts que le mécanicien introduit et touche par le dehors." <sup>5</sup>

Taine a trouvé le style de Beyle très vif et très pittoresque et il a dit, "Au fond la suppression du style est la perfection du style. Quand le lecteur cesse d'apercevoir les phrases et voit les idées en elles-mêmes, l'art est achevé. Beyle écrit sans se figurer qu'un public l'écoute, sans vouloir être applaudi." <sup>6</sup> Il n'y a pas dans tout l'ouvrage de Beyle, selon Taine, un seul mot qui ne soit nécessaire et qui n'exprime un fait ou une idée nouvelle digne d'être méditée. Beyle raconte sans se commenter et il laisse les faits parler d'eux-mêmes. Il écrit beaucoup pour se faire plaisir que pour être lu. Taine a dit, "Beyle est le meilleur guide que je connaisse. Il ne vous dit jamais ce qu'il vous a déjà appris, ni ce que vous savez d'avance." <sup>7</sup>

Beyle a donc choisi la plus belle part du monde et son monde est digne d'intérêt et d'étude. Cette place supérieure,

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4 Nouveaux Essais de Critique et d'Histoire, p. 238.

5 Dictionnaire Biographique des Auteurs, p. 574.

6 Nouveaux Essais de Critique et d'Histoire, p. 244.

7 Nouveaux Essais de Critique et d'Histoire, p. 249

qu'occupait son esprit, sert pour le distinguer entre tous.

Taine et Sainte-Beuve s'intéressaient aux caractères et au style de Beyle. Emile Zola s'intéressait à Beyle l'observateur, Beyle le logicien. En 1881 Zola a dit, "Personne n'a possédé à un degré pareil la mécanique de l'âme. Stendhal pour moi n'est pas un observateur qui part de l'observation pour arriver à la vérité grâce à la logique; c'est un logicien qui part de la logique et qui arrive souvent à la vérité en passant par-dessus l'observation." <sup>8</sup>

Beaucoup de critiques s'intéressaient à l'âme de Henri Beyle. Maurice Barrès a dit que Stendhal se range parmi les classiques à cause de son âme, son âme classique. Nietzsche, le philosophe allemand du dix-neuvième siècle, s'intéressait à l'âme européenne de Beyle. Il a dit: "Henry Beyle, ce singulier précurseur qui, à une allure vraiment napoléonienne, parcourut son Europe et, avec plusieurs siècles d'avance, sut démêler et découvrir l'âme européenne." <sup>9</sup>

Léon Blum s'intéressait aussi à l'âme de Stendhal, mais il s'intéressait surtout à la méthode de Beyle. Blum pensait que Stendhal, "réduit ainsi l'univers à une sorte d'unité mécanique qui englobe les états de conscience aussi bien que les problèmes extérieurs et qui soumet les problèmes du cœur aux règles ordinaires de la méthode expérimentale." <sup>10</sup> La

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8 Dictionnaire Biographique des Auteurs, p. 574.

9 Dictionnaire Biographique des Auteurs, p. 574.

10 Léon Blum, Stendhal et le Beylisme, (Paris, 1947), p. 122.

connaissance exacte des faits, l'application rigoureuse de procédés logiques peuvent mener à tout, même au bonheur, même au génie. Le caractère immédiat du beylisme est "la croyance à la généralité de la méthode, l'affirmation implicite qu'elle régit les états émotifs et les faits moraux comme les autres phénomènes de la nature, et par suite, que la conquête du bonheur peut s'opérer suivant les mêmes règles que la recherche de la vérité." 11 Mais il faut avoir l'indépendance de l'esprit et la vigueur de la volonté. Le second caractère du beylisme est donc de s'appliquer exclusivement à une élite. "Stendhal n'écrit et ne pense que pour 'The Happy Few'; pour le petit nombre de caractères originaux qui osent enfreindre le grand principe du siècle; être comme un autre. Certaines idées sont nourriture de maîtres et les autres pâture d'esclaves. Les maîtres sont ceux qui osent demeurer eux-mêmes, qui ne se plient ni ne se modelent, qui préservent contre toute usure et tout mélange la vigueur primesautière de leurs instincts." 12

Il faut donc tromper le monde et de même qu'on multiple dans ses papiers secrets, les pseudonymes. "Dérober vos actes sous une apparente soumission aux lois sociales, vos émotions sous un air impassible et à mille lieues de la sensation présence." 13 Selon Léon Blum, Stendhal professe que notre

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11 Stendhal et le Beylisme, p. 123.

12 Stendhal et le Beylisme, p. 123-124.

13 Stendhal et le Beylisme, p. 126-127.



intérêt égoïste, c'est à dire, notre notion particulière du bonheur, est le mobile unique de nos déterminations, et l'utilité au bonheur, la raison unique de décider entre les actes. "Le bonheur. . n'est pas une conception chimérique ou une notion idéale, mais bien un objet tangible et qu'il nous appartient d'atteindre." <sup>14</sup> Pour Stendhal les plaisirs les plus grands viennent du coeur. Stendhal lui-même dit, "Le bonheur seul peut payer la vie; les émotions intenses qu'on voudrait payer sa vie font seules le bonheur." <sup>15</sup>

Erich Auerbach ne s'intéresse pas à la méthode de Beyle. Il s'intéresse aux caractères mais il ne les voit pas comme des êtres supérieures (comme Taine). Auerbach croit que "the characters as well as their attitudes and relationships are very well and very closely connected with contemporary historical, political, and social circumstances. So logically and systematically to situate the tragically conceived life of a man of low social position (Julien Sorel) within the most concrete kind of contemporary history and to develop it therefrom--this is an entirely new and significant phenomenon." <sup>16</sup> La fondation contemporaine est très importante dans l'oeuvre de Stendhal. Il y a aussi une conscience moderne de la réalité dans ses oeuvres. Auerbach a dit que "his realistic writing grew out of his discomfort in the Napoleonic world and his consciousness that he did not

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<sup>14</sup> Stendhal et le Bevlisme, p. 130.

<sup>15</sup> Stendhal et le Beylisme, p. 135.

<sup>16</sup> Erich Auerbach, Mimesis, The Representation of Reality in Western Literature, 1957, p. 403.



belong to it and had no place in it." 17 La conception de Beyle de la humanité, selon Auerbach, est surtout matérialiste. Nous pouvons voir son matérialisme surtout dans La Vie de Henri Brulard (Chapitre 26): "J'appelle caractère d'un homme sa manière habituelle d'aller à la chasse du bonheur, en termes plus clairs, mais moins qualificatifs, l'ensemble de ses habitudes morales." 18

Harry Levin voit aussi un sens de la modernité dans l'oeuvre de Stendhal. À mon avis, le livre de Levin nous donne le regard le plus compréhensif de Henri Beyle. Levin a dit que "Stendhal's confidence in the future and his nostalgia for the past join forces in intensifying the present. The point of departure is his vivid and unremitting sense of modernity." 19

Selon Levin, Beyle a consacré toute sa vie à la recherche du bonheur. Il y a un lien intime, presque secret, entre sa vie et son oeuvre, entre ses réalités et ses rêveries; la poursuite sans succès du bonheur dans la littérature.

"Stendhal wrote unreservedly of himself and his works are a series of program notes to his pursuit of happiness." 20

Harry Levin a classifié l'oeuvre de Beyle dans une manière très intéressante. Il a dit: "To classify his works we might imagine a number of concentric circles revolving around his personality in an ever increasing orbit. At the core closest to the central consciousness would be his journals, registering ideas and sensations as they occurred to him. At a second remove we have his extensive correspondence,

17 Mimesis, p. 406.

18 Henri Beyle, Vie de Henri Brulard, (Paris, 1923), p.233.

19 Harry Levin, Gates of Horn, (New York, 1963), p. p. 85.

20 Gates of Horn, p. 92.

varying in tone from one correspondent to the next. In the middle distance, halfway between spontaneity and consciousness, stands the fragmentary record of his middle years. (Souvenirs d'Egotisme along with La Vie de Henri Brulard and other autobiographical manuscripts). As we approach the fourth circle Beyle disappears altogether and Stendhal emerges. (The retired officer who strolls along the boulevards at our elbow). In the fifth and outer circle the spacious circuit of his novels. (He succeeds here in playing the brilliant and gallant roles for which all his other pursuits have scarcely been more than awkward rehearsals.) " 21

Il faut considérer ses perspectives de Milan et son image de Napoléon en lisant ses oeuvres. Tout ce qu'il a écrit était influencé par ses images. Levin a dit que "Beyle converted the pursuit of happiness into a search for knowledge, to send him-intellectually disciplined-back to the novel, equipped to use it not as a substitute for reality, but as an instrument for observation and analysis.

L'idée essentielle de beylisme est "to keep one's head while loosing one's heart." 22 Cette idée est présente dans tout l'oeuvre de Beyle (le romanesque des idées et la réalité des faits). Selon Levin, Beyle n'a jamais fait une pause pour choisir un mot ou pour arranger une phrase. Son chemin à la fiction, aussi bien que la critique, était biographique. Ses héros, ils étaient les plus loyals et les plus cruels. Ils

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21 Gates of Horn, p. 96

22 Gates of Horn, p. 105

sont des héros romantiques dans une situation réaliste.

Levin a dit de Stendhal: "Stendhal's works recapture the lost innocence of our modern world. Though the world itself is already old the century is new. Though the happy few die young, they enjoy the world in their time. 'Put not your faith in princes or politicians,' Henri Beyle advises his posthumous readers, 'there are better objects of adoration. There is love, there is laughter, there are the arts. There are people who are invariably fascinating. There is above all, the human intelligence and of course there are heroes, ready to risk their lives for heroines in high places.' Truly, with Stendhal we undergo at first hand, the rites of initiation into the 19th century." <sup>23</sup>

Jean Starobinski ne s'intéresse pas au style ou la classification de l'œuvre de Beyle, (comme Levin). Il s'intéresse surtout à la vie personnelle de Stendhal et l'influence elle avait sur l'œuvre de Beyle. Selon Starobinski, quand un homme se masque ou se revêt d'un pseudonyme, nous nous sentons défiés. Cet homme se refuse à nous. Et en revanche, nous voulons savoir, nous entreprenons de le démasquer. Sans doute les précautions politiques sont-elles pour quelque chose dans la pseudonymie de Stendhal. "La pseudonymie de Stendhal n'est pas une fuite dans l'anonymat. C'est un art de paraître, c'est une altération volontaire des relations humaines." <sup>24</sup> Prendre un pseudonyme, selon Starobinski, c'est d'abord, par honte ou par ressentiment, répudier le nom transmis par le père. Beyle

<sup>23</sup> Gates of Horn, p. 149.

<sup>24</sup> Jean Starobinski, "Stendhal Pseudonyme," Les Temps Modernes, (Octobre 1951), p. 577.



se sent trop différent de son père être son fils légitime. Ce mythe de la naissance joue son rôle dans La Chartreuse de Parme. "S'il refuse le patronyme Beyle, c'est parce qu'il y découvre une prédestination, à laquelle il entend sa soustraire. Cette prédestination l'enchaînait à la France, à Grenoble, à la classe bourgeoise. En se donnant un nouveau nom, il se donnera non seulement un nouveau visage, mais une nouvelle destinée, un nouveau rang social, de nouvelles patries." 25

Stendhal a beaucoup de pseudonymes. La liste dépassent la centaine. Il donne aussi des pseudonymes à ses amis. "C'est le signe tangible de cette intelligence qui les sépare du monde; ils savent désormais qu'ils font bande à part. Les happy few sont une petite société qui cultive la connaissance rationnelle du coeur humaine." 26

Vraiment Stendhal est un égotiste car il rêve de se mettre dans la situation de celui qui voit sans être vu. Nous trouvons ce désir très clairement exprimé dans certaines pages des écrits intimes de Stendhal. La pseudonymie de Stendhal a une valeur du mouvement, "car le mouvement est la loi de l'existence pseudonyme.... Il faut souligner chez Stendhal, le thème de la claustration. Un nom, un corps, une condition sociale, sont des prisons... et la pseudonymie tiendra lieu de la métamorphose rêvée." 27 Pour exprimer cette réclusion, selon Starobinski, la métaphore du cachot surgit tout naturellement.

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25 Les Temps Modernes, p. 578.

26 Les Temps Modernes, p. 579.

27 Les Temps Modernes, p. 583-584.



L'on verra des chaines, des murs épais, de hautes tours bien gardees. Ces images s'imposent obstinement dans l'oeuvre de Stendhal. (Julien au séminaire) "Le motif des hauts lieux, souligne par Proust comme un thème fondamentale de Stendhal, vient se confondre avec le thème de la réclusion." <sup>28</sup> Quand nous voyons ces héros que l'amour visite en prison, il faut voir la transportation figurée du secret désir de Stendhal: être aimé malgré sa laideur, malgré cette prison qui font pour lui son corps et son age.

Il y a deux facons de valoir aux yeux des autres et de n'être pas anéanti par le regard qu'on jette sur lui. Ce sont la conquête et la fuite. Stendhal, honteux de sa laideur, sait qu'on ne peut l'aimer et le désirer tel qu'il est; il souhaite que le regard des autres le cherche ailleurs que dans son image réelle. En se drapant de mystère, il invente de toutes pieces un au-delà des apparences ou le regard des autres va désormais s'égarer.

Starobinski s'intéresse aussi à Beyle a cause de sa vie amoureuse. Il n'a jamais aimé que très au-dessous ou très au dessus de sa condition. "L'amour n'a d'attrait pour lui que s'il se sent invité à se transformer. Ce qu'il importe qu'elle reste toujours inaccessible: réussir auprès d'elle, c'est n'avoir désormais plus besoin de se dépasser, et, la métamorphose devienne inutile, l'amour du même coup se trouve paralysé, pris dans les glaces de l'ennui. La distance et l'obstacle sont

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28 Les Temps Modernes, p. 585.

donc nécessaires non seulement pour donner son prix à la conquête, mais surtout pour rendre nécessaire une transformation de soi. L'amour pour une femme conquise ne peut persister qu'en devenant clandestin (Julien répète constamment un exploit masqué)." 29

Le masque(et le pseudonyme)apparaît alors comme un gain de liberté. Cette liberté se sert d'un corps dont elle s'est enfin dégagée et qu'elle peut conduire tout à son aise. La chance de Stendhal écrivain, c'est qu'il ne sait pas parvenu à se quitter. Il recommence sa vie sous un autre corps. "Son devenir intérieur s'est totalement extravasé dans le devenir imprévisible de ces autres qui sont pourtant lui-même. Il se donne ainsi l'illusion de vivre son destin extérieurement à soi-même, voyant tout sans être vu." 30

Vraiment, Henri Beyle (Stendhal) est extraordinaire. Il a pour chaque critique, pour chaque homme, un message différent. Sans aucun doute, Stendhal est un de les hommes les plus grands de la littérature française.

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29 Les Temps Modernes, p. 590.

30 Les Temps Modernes, p. 594.

"M. Beyle a fait un livre (La Chartreuse de Parme) où le sublime éclate de chapitre en chapitre...M. Beyle est un des hommes supérieurs de notre temps; il est difficile d'expliquer comment cet observateur de premier ordre, ce profond diplomate qui, soit par ses écrits, soit par sa parole, a donné tant de preuves de l'élévation de ses idées et de l'entendue de ses connaissances pratiques, se trouve seulement consul à Civita-Vecchia." Balzac, 1839

"Je crois que la rêverie a été ce que j'ai préféré à tout." Stendhal, 1840

"Beyle, original en toutes choses, ce qui est un vrai mérite à cette époque de monnaies effacées, se piquait de libéralisme, et était au fond de l'âme un aristocrate achevé. Il ne pouvait souffrir les sots; il avait pour les gens qui l'ennuyaient une haine furieuse; et de sa vie il n'a pas su bien nettement distinguer un méchant d'un fâcheux. Toute sa vie, il fut dominée par son imagination et ne fit rien que brusquement et d'enthousiasme. Cependant il se piquait de n'agir jamais que conformément à la raison." Merimee

"Le défaut de Beyle comme romancier est de n'être venu à ce genre de composition que par la critique, et d'après, certaines idées antérieures et préconçues; il n'a point reçu de la nature ce talent large et fécond d'un récit dans lequel entrent à l'aise et se meuvent ensuite, selon le cours des choses, les personnages avec deux ou trois idées qu'il croit justes et surtout piquantes et qu'il est occupé à tout moment à rappeler. Ce ne sont pas des êtres vivantes, mais des automates ingénieusement construits; on y voit, presque à chaque mouvement, les ressorts que le mécanicien, introduit et touche par le dehors." Sainte-Beuve, 1854.

"Stendhal ouvre la série des romans naturalistes qui suppriment l'intervention du sens moral et se moquent de la liberté prétendue. Il est le peintre fidèle qui ne s'émue ni ne s'indigne et que tout amuse, le coquin et la coquine, comme le brave homme et l'honnête femme, mais qui n'a ni croyance, ni préférence ni idéal. La littérature ici est subordonnée à l'histoire naturelle à la science." Aimé, 1880.

"Personne n'a possédé à un degré pareil la mécanique de l'âme. Stendhal pour moi n'est pas un observateur qui part de l'observation pour arriver à la vérité grâce à la logique, c'est un logicien qui part de la logique et qui arrive souvent à la vérité, en passant par-dessus l'observation." Zola, 1881.

"Il présente ce très étrange phénomène de l'analyse dans l'action et dans la passion...et si nous aimons, nous, ses personnages, c'est qu'ils sont nos frères par ce mélange, presque impossible avant notre XIX<sup>e</sup> siècle, de naturel et de raffinement, de réflexion et de sincérité d'enthousiasme et d'ironie." Paul Bourget, 1882.



"Le plus grand psychologue du siècle." Taine.

"Henry Beyle, ce singulier précurseur qui, a une allure vraiment napoléonienne, parcourut son Europe et, avec plusieurs siècles d'avance, sut démêler et découvrir l'âme européenne. Il fallut deux générations pour parvenir à le rejoindre, pour devenir quelques-unes des énigmes qui tourmentaient et exaltaient ce curieux épicurien, cet interrogateur qui fut le dernier des grands psychologues français." Nietzsche.

"Stendhal, l'immortel Stendhal se range des maintenant parmi les classiques de la morale que nous devons maintenir. Classique, vous entendez bien, je ne dis pas par le style, mais classique de l'âme." Maurice Barres.

"Quand Stendhal aura son rang, qui est le premier de tous en son siècle, et l'un des premiers non seulement en France, mais dans l'Europe de tous les temps, les hommes auront enfin compris la puissance et les séductions de l'intelligence au service du sentiment. Plus on admire Stendhal et du sentiment, plus on admire Stendhal et plus on est intelligent." André Saures.

"Ce qui frappe le plus dans une page de Stendhal ce qui sur-le-champ le dénonce, attache ou irrite l'esprit, c'est le ton. Et de quoi ce ton est-il fait? Je l'ai peut-être déjà dit: être vif à tous risques; écrire comme on parle quand on est homme d'esprit, avec des illusions même obscures, des coupures brusques, des bonds et des parenthèses; écrire presque comme on se parle; tenir l'allure d'une conversation libre et gaie; pousser parfois jusqu'au monologue tout nu; toujours et partout fuir le style poétique; et faire sentir qu'on le fuit... Mais c'est une loi de la nature qu'on ne se défende d'une affectation que par une autre." Paul Valéry.

"Stendhal est un don Quichotte qui entreprend de se raconter, il cherche toujours le sublime ou l'extraordinaire, mais il ne le trouve jamais et tombe dans le grotesque, ce qui lui importe peu. C'est en cela que résident la force et la beauté de l'art de Stendhal, en cette faculté de se représenter lui-même avec ses aspirations vaines et l'ironie auxquelles elles donnent naissance avec ses illusions et ses désillusions, sa cohérence et son incohérence. Il réussit ainsi à ne pas se donner pour plus qu'il n'était en réalité, un malade des nerfs: un malade qui se guérissait en se racontant, car ce qu'il dit est toujours infiniment limpide." B. Croce.

"Le grand secret de Stendhal, sa grande malice, c'est d'écrire tout de suite. De là, quelque chose d'alerte, et de primesautier, de disconvenu, de subit et de nu qui nous ravit toujours à neuf dans son style. On dirait que sa pensée ne prend même pas la peine de se chauffer pour courir..." Gide.

"De froids simulateurs dans le genre de Stendhal... des œuvres dépourvues de toute valeur comme les romans de Stendhal." Paul Claudel.



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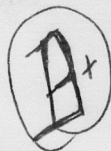
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CROSSING BROOKLYN FERRY

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Interesting explication of  
the imagery and symbolism  
of the poem. However, I  
do believe that you could  
have toyed with the  
word, "ferry" to give  
more significance to  
your interpretation.

Section one of the poem introduces the essential materials of the poem. This is done by a series of visual images. "Flood-tide below me! I see you face to face! Clouds of the west--sun there half an hour high--I see you also face to face." There is a definite concreteness in these lines. Whitman is directly looking at nature. Thus we have people and we have nature, and they are both important to Whitman. By the use of visual images Whitman has told us that it is late afternoon. Instead of saying that the sun was about to fall below the horizon, we are presented with the image, "...--sun there half an hour high--." We are also told that Whitman is directly confronting nature by the use of another image, "I see you face to face!" People and nature are very important to Whitman.

In section two Whitman deals at greater length with the human being in the poem. The human as well as the non-human element is used to increase the sense of oneness of all experience. He deals with the feeling of oneness with the men and women of the future who will encounter the same images as he. Foremost in Whitman's mind seems to be the simple scheme in which every object as individual is disintegrated. Whitman seems to be after the essence of everything. In place of the past or future, he sees the similarities between them; in place of single images, he sees "the glories strung like beads." Throughout this section the feeling of oneness prevails. This feeling is derived from the visual imagery. "Others will see the shipping ..., will enter the gates of the ferry ..., will watch the flood-tide..., will enjoy the sunset, the pouring in of the flood-tide, the falling-back to the sea of the ebb-tide." Time seems to



have lost its importance. Whitman even seems to have lost his sense of individuality. All this is done by the visual imagery presented in section two. Others will see these images and others will experience the emotions of Whitman. These visual images remind us of the constancy of nature.

In section three there is a continuation of this idea of oneness and the meaningless nature of time. There seems to be a universal relationship between these images and the human being. Whitman implies that all men can experience these sensations in crossing the river. "Just as you were refreshed by the gladness of the river ..., I was refreshed." We can all experience the happiness of the river and the bright flow; we can all hurry with the swift current; we can all see the masts of the ships. These images seem to make the time element even less important. These sensations are concretely presented to us by a group of images in the first part of section three. *True!*

Beginning with the line, "Watched the Twelfth-month sea-gulls," there seems to be a feeling of exhilaration. This is caused by the abundance of concrete detail, mainly appealing to the sense of sight and the sense of motion. The first image in the long series begins by directing our sight upward, where it is immediately held by the floating, oscillating motion of the birds. It is then concentrated on the colors, sharply contrasting light and darkness. Out of these details the whole passage grows. The motion of the gulls continues as they edge toward the south; then is repeated in the flying vapor, the white wake, the swinging motion of the gulls, the scalloped edged waves, and the frolicsome crests. The light imagery *River symbol of life a rebirth image*



that began with the glistening yellow of the gulls, extends through the reflection of the summer sky in the water, the beams, the spokes of light in the sunlit water, the haze and the vapor flying in fleeces, the white sails, the pennants, the white wake, and the glistening crests. Glistening crests seem to have an indication of both light and motion.

As section three proceeds there is a sudden change. The feeling of exhilaration and buoyancy achieved by the clusters of light and motion images seem to be altered by the flags of all nations and the lowering of them at sunset. The waves are seen in the twilight and the imaginative vision is no longer so markedly directed upward and toward the horizon. Instead it is fixed by the falling light upon what is immediately before it, the docks, the river. There is a contrast of light and dark on the gulls bodies, in the motion of the birds bodies away toward the south and out of the scene, and in the violet tinge of the fleeces. The idea of contrasts has now become dominant.

As the sense of motion becomes a falling one, loosing its vigor and soaring quality, so the light changes to shadows and darkness, and then to the wild red and yellow of the foundry fires, burning into the night. The flags fall at sunset and the firelight, whose flickering quality brings to mind the original light of the gulls, ultimately is cast down into the streets.

The many images of this section are presented almost as a list. They are not a list of separate objects. The words become effective as they function in context of other words. They work through a pattern of light and motion which is first established and then altered. Their status as individual

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images disappears in the sense of a single pattern of light and motion. These images first evoke exhilaration and then give way to a feeling of the forbidden and the threatening. Thus the many symbols and images presented in this section are directed at our receiving one total effect.

Section four seems to have a curious and special meaning. It indicates a change of mood. The use of the past tense and the matter-of-fact tone seem to indicate this change.

In section five Whitman asks, "What is then between us? What is the count of the scores of hundreds of years between us?" These questions almost seem rhetorical. They seem to indicate to me that through the imagery in section three and the nature of section four, that Whitman has transcended time and space and reached the modern reader. He has transcended time and space again, it seems, when he says, "Brooklyn of ample hills was mine, I too walked the streets of Manhattan island." The very nature of these images seems to indicate that we are now dealing with the present.

In section six Whitman seems primarily concerned with the self and with particular reference to the ugly side of identity. This ugliness of life is brought out by the use of imagery. Whitman says that he was a wolf, a snake, and a hog. We can clearly see these images. There seems to be an emphasis on life and what each of us gets out of life. We must each live our own lives. "The role is what we make it, as great as we like, or as small as we like, or both great and small."

The emphasis of the ugly side of identity is clear from the opening line of section seven. "Closer yet I approach you."

He is closer to the others of the future as they are to him for his recognition of the ugly, the sensual, the elements of his own nature normally thought of as separating him from the others.

In section eight there is a reappearance of images. The sunset first reappears, then the scalloped edged waves and finally the sea gulls oscillating their bodies, the hay boat, the belated lighter. These images seem to be a passage of rhetorical questions. But they fully prepare us for section nine, which is another listing of details. These images are essentially the same as appeared in section three. There are the crested and frolicsome waves, and once again, the scalloped edged epithet is applied to them. Once again the sea gulls are seen wheeling in large circles high in the air. The summer sky is reflected in the water as well as the spokes of light. There are white sails and flags, and once again, the foundries cast their red and yellow light into the darkness. But there are a number of differences between section three and section nine. The first is the difference in tone which derives from the imperative nature of the verb that is used throughout to begin the lines, giving them conviction and assurance that they did not have before. Though the images named are the same, though the sunset occurs and with it the falling motion and the disappearance of natural light, the awareness of this is overcome by the force of the imperative. "Sound out..., live..., fly on..., flaunt away..." The light changes to the glare of the foundry chimneys but Whitman defies this wildness. "Burn high...and cast black shadows...cast red and yellow light." And the final motion is not a falling one. The



fires are commanded to cast their light over the tops of the houses but not down into the streets. Other details are introduced in such a way as to reinforce the differences. "Stand up beautiful hills of Brooklyn! Stand up tall masts of Manhattan!" The imperative nature of the verb transforms the masts and the hills, previously only mentioned, into images that intensify the quality in a new and final way.

There is a feeling of motion carried throughout the poem. The boat moves from one shore to the other, the tide rises and falls, and the imagery seems to oscillate. This imagery, concretely stated throughout the poem, is essential to the overall meaning of the poem. Whitman is confronting nature directly in the opening lines of the poem. The imagery of those lines shows this clearly. Whitman says in the final section, "We use you and do not cast you aside..., we fathom you not--we love you..., you furnish your parts toward eternity, great or small, you furnish your parts toward the soul." Whitman has utilized, as we may also, the images to "furnish parts toward the soul."

S Robert Powell  
English 19  
Mr Byrne  
August 26, 1964

The Signal's Resis

(A)

W. H. H. H.

"all of you young people who served in the war, you are a lost generation..." "You she insisted. You have no respect for anything." [L. Steen]

Later when I wrote my first novel I tried to balance Miss Steen's quotation.... with one from Ecclesiastes. [Hemingway]

Problem II — Does Hemingway's quotation from Ecclesiastes balance the one by Miss Steen.

Hemingway presents in The Sun Also Rises a situation in Paris after the First World War. Hemingway has adopted the legend of the Fisher King in presenting his novel. The legend <sup>which</sup> tells how the king was wounded in the loins and how he lay wasting in bed while his whole kingdom became despondent.



There was thunder but there was  
 no rain; the reivers dress up, the  
 flocks had no increase and the  
 women bore no children. This  
 same situation is presented in The  
Sun Also Rises. The hero now  
 is not the Fisher King but Jake  
 Barnes. He has been wounded  
 and he lives in a world that  
 is absolutely sterile. T. S.  
 Eliot has also presented a  
 situation somewhat like the Fisher  
 King in his poem The Waste Land.

The generation after the war  
 is not a lost generation however.  
 They are no different from the  
 preceding generations. "one  
 generation passeth away, and  
 another generation cometh."  
 This quotation from Ecclesiastes  
 implies that there is a  
 constancy in nature and  
 that no <sup>matter</sup> what era or time  
 the earth always presents the

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same problems and situations  
for that particular generation.  
Jake is like the Fisher King.  
~~The~~

The quotation from Ecclesiastes implies that there is always a problem for each generation to deal with. The "Wind returneth again according to his circuits; all the rivers run into the sea yet the sea is not full." We can see that the Sun Also Rises is representing a situation that is not new. Jake Barnes is confronting a major problem with himself and with his generation. He has trials and tribulations but he encounters them.

Perhaps ~~not~~ the last generation, as Mrs Stein calls it, has no respect for anything but did generations before it have respect. Human

nature is not going to change.  
There will always be people  
like Jake Barnes, who must  
face a sterile world.

The young people who served  
in the war were meeting a  
Challenge to their generation. They  
were doing what they had to do  
to maintain their identity. Why  
should they respect anything,  
when all around them they  
were exposed to the disgusting  
and cruel world and the  
war. They were merely  
reacting to the situation as  
best they could. The world  
was not exactly a pleasant  
place to live in during the  
First World War.

I do not feel that  
Whitman's quotation from  
Ecclesiastes completely balances  
Miss Steen's remarks. Throughout  
the Sun also rises there is  
a direct opposing of Jake's Character.



(3)

But how could this quotation of Miss Stein be completely valid. No generation is completely lost. The generation of Hemingway and the one after the ~~war~~ of First World War was like all other generations. If it was lost, then all generations have always been lost.

Hemingway has shown that his characters are simply a product of their generation. But they are not lost. They are like any other generation. The world is essentially the same.  
~~There are~~

There are no lost generations in my opinion. The quote from Ecclesiastes shows this in part. If Miss Stein's "lost generation" is lost then all preceding generations are lost. The Constancy is shown brilliantly by the quotation that "the sun

also results." Hemingway  
does not balance completely  
Mrs. Stein's, somewhat in  
my opinion, invalid opinion.

“There is nothing  
more liberating than  
age.”

*Liz Carpenter*



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FRANÇOIS RABELAIS

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S. Robert Powell

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Très bonne note

Au sourire de Marot répond bien haut le rire fameux de Rabelais: Né (1483 ?) à La Devinière près de Chinon, François Rabelais, d'abord novice au couvent des Cordeliers de la Baumette, est avec Pierre Lamy au monastère cordelier de Fontenay-le-Comte: un cercle humaniste se réunit alors autour de l'avocat qu'il fréquente. Rabelais s'y familiarise avec le droit. Un indult du Pape lui permet de passer dans l'ordre bénédictin, à l'abbaye de Maillezaïs. Il suit l'évêque (Geoffroy d'Estissac) en ses déplacements, en particulier à l'abbaye de Ligugé, près Poitiers. Il séjourne à l'abbaye de Ligugé en compagnie du poète Jean Bouchet qui l'initie aux acrobaties verbales des rhétoriciens. Enfin, il complète sa connaissance du droit, des gens de justice, des termes de jurisprudence, qui lui inspireront tant d'allusions satiriques.

Entre 1528 et 1530, il visite certainement Paris, et peut-être d'autres Universités. Puis brusquement, vers 1530, il quitte le Poitou. Son "moineage," comme on disait alors, est terminé.

On le retrouve à l'Université de Montpellier, où, sans l'autorisation de ses supérieurs ecclésiastiques, en habit, non de moine, mais de prêtre séculier, il étudie la médecine et prend ses premiers grades. Il est nommé médecin de l'Hôtel-Dieu de Lyon en novembre 1532. Il publie alors quelques ouvrages d'érudition, parmi lesquels une édition des Aphorismes d'Hippocrate, préparée à la Faculté de Montpellier. Puis il lance, sous le pseudonyme d'Alcofrybas Nasier (anagramme de François Rabelais) des ouvrages amusants, le Pantagruel et un almanach facétieux, La Pantagruéline prognostication.

Son séjour à Lyon est coupé par une visite à Rome, où il accompagne, en qualité de médecin, l'évêque de Paris, Jean du Bellay, envoyé par François Premier en mission extraordinaire auprès du Pape. Peu après son retour, il donne la Vie inestimable de Gargantua, père de Pantagruel, qui allait rapidement consacrer sa réputation de conteur.

Bientôt, il retourne à Rome, avec Jean du Bellay, nommé cardinal. De là, il adresse à son premier protecteur, Geoffroy d'Estissac, de longues lettres, véritable journal des menus faits de la vie romaine. Il lui envoie aussi, par la valise diplomatique, des graines de cardes, de citrouilles, de salades et de plantes d'ornement pour ses jardins de Ligugé. Comme il s'était absenté deux fois de l'Hôtel-Dieu de Lyon "sans congé prendre," il est remplacé dans son poste de médecin dudit hôpital. Heureusement, revenu en France, il est pourvu d'une prébende par Jean du Bellay, qui le nomme chanoine de sa collégiale de Saint-Maur-les-Fossés.

Il n'y demeura pas longtemps. En 1537, il revient à la médecine qu'il exerce à Narbonne, à Lyon, à Montpellier, où il est reçu docteur. Il fait un troisième séjour en Italie auprès de Guillaume du Bellay, frère du cardinal, gouverneur du Piémont. Rentré en France et nommé maître des requêtes du roi, il publie en 1546 le Tiers Livre des faicts et dicts héroïques du noble Pantagruel. Ce livre ayant été condamné par la Sorbonne, comme les deux premiers. Rabelais croit prudent de passer à Metz, terre d'Empire.



Il y exerce les fonctions de médecin de la ville. Ses ressources sont insuffisantes, au grand dommage de ses études, déclare-t-il à Jean du Bellay, qui l'emmène une troisième fois à Rome (1548). En passant à Lyon, il publie les premiers chapitres du quatrième livre de Pantagruel. La suite de l'ouvrage ne devait paraître qu'en 1552, un an avant la mort de Rabelais. Pendant les deux dernières années de sa vie, il avait été pourvu de la cure de Meudon. Il semble bien qu'il ait peu résidé dans sa cure et se soit contenté d'en percevoir les revenus. Il avait d'ailleurs résigné ce bénéfice ecclésiastique lorsqu'il mourut à Paris, en 1553.

Neuf ans après paraissaient, sous le titre de l'Isle Sonante, les seize premiers chapitres du Cinquiesme livre de Pantagruel, dont l'édition complète fut publiée en 1564.

(This account of the life of Rabelais was taken from the following books: 1. La Renaissance des Lettres en France, Jean Plattard.

2. La Littérature Française de la Renaissance, V.L. Saulnier)

PANTAGRUEL

L'ouvrage comprend trois parties: les "enfancees" du héros gigantesque, doué déjà d'un appétit et d'une force prodigieuse; ses études à Poitiers, Toulouse, Montpellier, Valence, Angers, Bourges, Orléans, et surtout à Paris, où il rencontre Panurge, un joyeux coquin; le retour au pays natal, l'Utopie. Les Dipsodes l'ont envahi ils en assiègent la capitale, la ville des Amourotés. Aidé de ses "apostoles" (Panurge, Epistemon, Eusthènes, Carpalim), Pantagruel défait les Dipsodes et leur roi Anarche, le capitaine Loup-garou et ses géants. L'oeuvre est plus complexe qu'il ne paraît.

Récit réaliste pourtant: dans l'évocation de la sécheresse, dans la topographie du voyage d'études, dans les allusions aux Indulgences.

Satire contre la routine scolastique: critique des argumentations sophistiquées; critique des compilations ridicules et des fatras édifiants.

Oeuvre sérieuse enfin, d'humaniste et d'évangélique. Une magnifique lettre de Gargantua à Pantagruel étudiant à Paris brossait un tableau enthousiaste des progrès de la culture. Et Pantagruel faisait voeu de faire prêcher l'évangile "purement, simplement, entièrement," contre les "constitutions humaines, et inventions dépravées...d'un tas de papelards et faux prophètes."

Cette panacée offrait ainsi de quoi plaire au peuple, aux provinciaux de toutes provinces, aux railleurs, aux humanistes, aux esprits libres: autant de gages de succès.  
(Taken from La Littérature Française de la Renaissance, V.L. Saulnier)

GARGANTUA

Le plan est le même que dans le Pantagruel: naissance et enfance du géant; ses études; la guerre contre Picrochole, la fondation de l'abbaye de Thélème. L'élément gigantesque et merveilleux n'a pas disparu: porté onze mois, Gargantua naît par l'oreille gauche de sa mère, crie "à boire!" en venant au monde, boit le lait de dix-sept mille neuf cent treize vaches, porte une chemise de neuf cents aunes de toile, pend au cou de sa jumet les cloches de Notre-Dame... Mais l'intérêt majeur du récit se déplace.

Les éléments de réalité se multiplient. Les scènes villageoises semblent prises sur le vif. La guerre picrocholienne, déclenchée par la querelle des fouaciers de Lerne et des bergers de Seuillé, se déroule tout entière en pays chinonais: on en peut suivre l'itinéraire sur une carte. Et l'abbaye de Thélème est un château de la Renaissance.

La satire se développe. Satire contre la Sorbonne. Satire contre la guerre de conquête et d'ambition. Satire contre le monachisme: les moines sont ignorants, malpropres et glutons comme frère Jean des Entonneurs; et, de surcroît, hypocrites, corrompus et paresseux. Satire contre les pratiques superstitieuses: culte des reliques, culte des saints protecteurs de maladies, pèlerinages. Et l'abbaye de Thélème est consacrée à fonder "la foi profonde," l'évangélisme.

(Taken from La Littérature Française de la Renaissance, V. L. Saulnier.)



### L'ART DE RABELAIS

Quelques caractères du style de Rabelais procèdent de sa culture et reflètent l'esprit de la Renaissance: tel ce pastiche de l'éloquence cicéronienne, ample et cadencée, par quoi il a voulu ennoblir les lettres et les harangues de ses personnages; tel encore cet emploi fréquent, abusif parfois, du vocabulaire savant. En même temps, des humbles origines de son oeuvre, son art a gardé une saveur plébéienne.

Mais ni la culture de l'humaniste, ni la verve populaire ne caractérisent tout l'art de Rabelais. Il comporte des mérites originaux, qui s'imposent d'emblée à l'admiration. C'est d'abord ce charme indéfinissable qu'on appelle la vie. Elle tient en partie au goût de Rabelais pour le détail concret et pittoresque. C'est dans la vie même que Rabelais prend les détails qui peignent l'action et les personnages de son livre. La fécondité de l'invention est un autre caractère de son génie. Elle se manifeste et dans les récits et, plus encore peut-être dans les devis, dissertations et discussions. Son imagination transforme avec aisance les matériaux les plus hétérogènes en arguments dialectiques. La plénitude, l'exubérance, l'énormité devaient distinguer Rabelais entre tous nos écrivains. Enfin la qualité saine et généreuse de sa pensée le recommandera toujours. On doit regretter que la grossièreté de son langage le prive d'un grand nombre de lecteurs: elle n'est pas, il faut le dire, immorale. Il ne se vante pas lorsqu'il déclare que ses écrits sourdent de "bon, franc et loyal courage."

(The preceding was taken from "La Renaissance des Lettres en France," by Jean Plattard, pp. 68-69)

SATIRE

Rabelais, au fond, et malgré l'apparence, est de la première famille. Il est pour la sagesse du Christ, la sagesse de Saint Paul et d'Erasme. Les circonstances, en lui présentant tout de suite des obstacles, l'invitent, dans son oeuvre écrite, à être d'abord un homme qui dit non. Et c'est la définition du satirique. L'instinct d'opposition à ce qu'il n'aime pas est puissant.

Ne disons pas que la grandeur de Rabelais fut, partant de la satire, d'aboutir à une pensée. Rabelais n'est pas "contre" par principe, ni surtout par jeu. Il y a deux degrés dans l'audace du chansonnier: celui-ci peut, dans la carrière, se faire insolent, conquérant, intrépide; l'autre, à côté, malgré l'apparence, peut se faire le complice d'un gouvernement, ouvrant une soupape à la hargne du public. Rabelais est de la première race. Il ne joue pas. S'il cingle et fustige, c'est à partir d'une conviction positive, et pour rejoindre une solution positive. S'il présente souvent, au départ, sa pensée comme un refus, c'est un refus opposé à ceux qui refusent, autrement dit les fanatiques et les persécuteurs. Il est "contre" parce qu'il voulait nettoyer les écuries d'Augias, ou chasser les marchands du temple.

Dans cette mesure, lorsque nous donnons à la sagesse ou la philosophie de Rabelais le nom d'évangélisme, nous ne voulons pas tellement dire qu'il se rattache à un credo; car il inscrit dans cette voie sa propre marche: et puis, l'évangélisme lui-même est une recherche plus encore qu'un décalogue.

Rabelais n'est pas "refusant." Mais il fait sa mission de refuser les refus et les bornes. Il n'est pas "contre," mais d'abord contre ceux qui sont "contre."  
(Taken from "Dessein de Rabelais," by Saulnier, pp.133-136.)

“If I can leave a single message with the younger generation, it is to lash yourself to the mast, like Ulysses if you must, to escape the siren calls of complacency and indifference.”

*Edward M. Kennedy*



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JEAN CALVIN  
MAURICE SCEVE

French 426

S. Robert Powell

Spring 1965

Good notes

INTENTION ET METHODE

Si l'existence a, pour l'homme, une signification, et si la vie est, pour lui, orientée vers une fin, il faut qu'il connaisse et cette signification de l'existence et cette fin de la vie.

Apprendre et savoir: tel est l'idéal de la sagesse. Agir (et agir bien), celui de la sainteté. Le problème des rapports de la sagesse et de la sainteté, ne se pose, à vrai dire, que dans un climat chrétien. Y aurait-il donc une opposition essentielle entre la sagesse et la sainteté, entre le fait de connaître la Vérité et celui de pratiquer le Bien, entre, en définitive, la connaissance et l'action?

La réponse doit être fournie par une réflexion portant non pas seulement sur les deux attitudes intellectuelle et pratique de l'homme, mais sur l'homme lui-même, sa situation dans le monde, et sa situation devant Dieu. Or, cette double situation de l'homme dans le monde et devant Dieu, Jean Calvin l'a vécue, l'a soufferte, l'a assumée, en a saisi la signification, et l'a décrite: de là est née la structure interne de la Réforme calvinienne.

Pour donner un exposé de la pensée du Réformateur, il est moins utile de se placer à un point de vue historique qu'à un point de vue systématique. Mais on ne saurait méconnaître que, pour Calvin, il ne s'agit pas de notions abstraites quand il est question de sagesse ou de sainteté, mais bien de réalités personnelles: la sagesse et la sainteté sont toujours la sagesse et la sainteté d'une personne: Dieu, Jésus Christ, l'homme. Et même, il n'y a de sagesse qu'en Dieu, de sainteté qu'en Dieu, parce qu'il n'y a que Dieu qui soit Sagesse et

Sainteté. Des lors, c'est dans la mesure où il donne sa Sagesse et sa Sainteté, et où elles sont reçues, qu'il y a des sages et des saints.

De ce point de vue, la vision calvinienne de l'homme dans le monde s'oriente dans deux perspectives: elle considère l'homme loin de Dieu--il est perdu, et l'homme appelé par Dieu, élu par Dieu--il est sauvé.

(The above information on Jean Calvin is based on Jean Boisset's book, Sagesse et Sainteté Dans la Pensée de Jean Calvin, 1959)

#### L'INSTITUTION CHRÉTIENNE DANS LA LITTÉRATURE DU XVI<sup>e</sup> SIÈCLE

Au mois de mars 1536, paraissait, à Bâle, un petit in-8° de 520 pages, appelé un à grand retentissement non seulement au XVI<sup>e</sup> siècle, mais longtemps après. Écrit en latin, il portait ce titre: Institutio religionis christianæ, qui a été traduit ensuite et qui <sup>est</sup> passé à la postérité sous la forme suivante:

(1541) Institution Chrétienne. Elle était adressée toujours en latin, au très chrétien roi de France. Il était signé d'un nom à peine connu chez les humanistes et complètement ignoré du grand public: Jean Calvin. On peut dire que l'Institution Chrétienne est le premier ouvrage de théologie qui se soit produit dans notre littérature nationale. Pour la première fois, avec l'Institution Chrétienne, notre génie national aborde le problème religieux, tel que l'avait posé, dans notre monde occidental, depuis plus de quinze siècles, la tradition judéo-chrétienne diffusée par l'Empire romain. Il le fait, avec ses tendances particulières, de son point de vue, à l'occasion d'un vaste mouvement de protestation, d'une immense aspiration vers la réforme, qui travaille l'Eglise, en France, à cette date.



L'Institution Chrétienne s'est posée, en s'opposant au Pantagruel, comme elle se posait en s'opposant à la littérature orthodoxe, enfermée sous la dénomination assez vague de la Tradition. Il faut dire davantage, elle a imposé à la littérature catholique elle même des préoccupations nouvelles pour le fond, et pour la forme, la nécessité de s'exprimer dans la langue nationale. À ce titre, elle constitue plus qu'une date. C'est un événement qui a eu sa répercussion sur l'histoire du sentiment religieux en général, sur l'orientation du catholicisme dans (notre) pays, sur la réforme des moeurs dans le clergé, sur l'évolution enfin de notre langue.

(The above article is based on Albert Autin's book, L'Institution Chrétienne de Calvin, 1929)

### MAURICE SCEVE

La Renaissance lyonnaise allait offrir à la France, avec Maurice Scève, l'un de ses plus grands poètes. Né à Lyon, sans doute en 1501, Scève sera, avec Etienne Dolet, l'âme de cette Renaissance, à sa plus belle époque. Elle est finie quand il meurt, vers 1560.

En 1533, étudiant en Avignon, il crut découvrir, dans l'église des Cordeliers, le tombeau de la Laure de Pétrarque: ce qui le fit un peu connaître. Puis, dès 1536, il est le prince des Blasonneurs: dans le fameux "concours," il a donné cinq blasons, ceux du Front, du Sourcil, du Soupir, de la Larme, de la Gorge; et le Sourcil fut jugé le meilleur de tous. Avec le Tombeau du Dauphin (1536), dont il est le principal collaborateur, il s'affirme comme un des premiers poètes de France. Mais par la facture de ses poèmes, il n'est encore qu'un excellent élève des Rhétoriciens, en même temps qu'un de nos maîtres en poésie latine.

Vers 1536, il commence à préparer son chef-d'œuvre. Ce sera Délie (1544), une suite d'épigrammes d'amour. Le poète part d'un fait très simple, l'aventure amoureuse, mais pour l'étudier avec patience dans son plus grand développement, depuis le coup de foudre, à travers les progrès de l'âme vers "plus haute vertu," jusqu'à l'immoralité de la bonne gloire. Cette histoire, il la relatera dans une forme étroite, le dizain de décasyllables. Et ce qu'il donne ainsi, ce sera l'un des livres les plus denses et les plus riches de toute la poésie française.

Son secret: l'amour relaté est celui d'un homme de trente-cinq ou quarante ans, passionnément amoureux pour la seconde fois, et qui, dans une passion de la quarantaine, revit celle qu'il vécut à l'âge de vingt ans. Par bien des aspects, ce livre domine de haut son époque. Une idée souveraine de la mission du poète, et le dégoût des soucis vulgaires; un mélange d'idéalisme et de sensualité, dans une conscience qui, sur le propos de l'amour, exige d'elle-même, non sans souffrance, une analyse rigoureuse; l'art de faire servir une vaste culture classique, non exclusive d'un vivant souci de réalisme psychologique et pittoresque, à l'élaboration d'un style poétique raffiné, dût-on encourir le reproche d'obscurité: telles sont quelques-unes des valeurs de Délie.

Scève donnera encore, en 1547, la Saulsaye, une églogue délicate et ferme où, pour dire le dégoût de l'agitation et le bonheur du solitaire, chantent plusieurs de ses plus beaux vers. Une épopée didactique, Microcosme (1562), dira la grande aventure de l'humanité depuis ses origines, et comment, contre le malheur et la nécessité, elle tâche à établir sa domination sur la nature.

Autour de Scève, on peut regrouper une manière d'école. Tendrement liée à son maître, Pernette du Guillet compose des épigrammes et des chansons savantes et jolies. L'accent de Louise Labé, dans ses sonnets et ses élégies, est d'une passion plus sensuelle. Guillaume des Autels, Claude de Taillemont, Guillaume de La Tayssonnière, Philibert Bugnyon, sont, dans une large mesure, des poètes scéviens.



Ronsard et du Bellay, souvent un peu tendres pour les poètes coupables d'être venus avant eux, voudront bien saluer en Scève un précurseur.

(Taken from La Littérature Française de la Renaissance, by V. L. Saulnier, pp. 68-70)

#### LA VIE DE MAURICE SCEVE

C'est vers 1500 que l'on situe la naissance de Maurice Scève, dont la mort n'est guère mieux datée. Etablis à Lyon dès le début du XV<sup>e</sup> siècle, les Scève y occupaient une des premières places. Le père du poète, "personnage notable et apparent," y fut juge-mage jusqu'en 1517 et plusieurs fois conseiller.

C'est probablement dans la maison paternelle que Maurice Scève reçut, d'un précepteur ou de son père même, sa première instruction. Il poursuivit sans doute ses études dans une université italienne où il soutint sa thèse pour le titre de docteur (ès droits? on le suppose).

On perd sa trace entre 1520 et 1530, date à laquelle on le retrouve à Lyon où il assiste au mariage de sa soeur Jeanne; il avait deux autres soeurs. Il est possible que Scève se soit, durant ces dix années, retiré dans un monastère de l'Île Barbe où il aurait vécu simplement en moine laïc et connu au authentique aprentissage scolastique, se familiarisant ainsi avec ces sommes médiévales qu'il saura utiliser dans Microcosme.

En 1533, Scève est en Avignon. Il y fait la découverte du prétendu tombeau de la Laure de Pétrarque. On avait en effet chargé Maurice Scève, étudiant dans cette ville, de rechercher

le tombeau de Laure. De retour à Lyon dès 1534, Scève publie l'année suivante son premier ouvrage, une traduction d'un roman sentimental, La déplorable fin de Flamette, de l'espagnol Juan de Flores. Scève a composé des pièces, appelées blasons, composées à la gloire du corps féminin. Quel idéal féminin ces blasons révèlent-ils? Pour être belle aux yeux des poètes de ce milieu du XVI<sup>e</sup> siècle, la femme doit avoir les cheveux longs et d'un blond luisant; le front large, haut et plat; les sourcils sombres et bien arqués; la bouche petite avec des lèvres charnues; l'oreille blanche et potelée; le menton "fourchu"; le col long; le bras fort, mais souple; les doigts minces; le tétin dur et blanc; le buste étroit; le ventre rond; le nombril central; la croupe large; la fesse "bien troussée"; la cuisse ronde et grosse; et le pied petit, doux et délicat.

À la suite de ces blasons, Marot eut l'idée d'organiser un concours de contreblasons, dont il donna lui-même un modèle en écrivant l'Epigramme du Laid Tetin; concours auquel Maurice Scève se garda bien de participer.

Maurice Scève poursuivait alors la composition de ce qui allait être son chef-d'oeuvre, Délie, objet de plus haulte vertu, recueil de 449 dizains, qui parût en 1544, orné de 50 emblemes. Qui est Délie? On a longtemps lu ce nom comme une anagramme de "L'Idée." Aujourd'hui, on est persuadé qu'il est le pseudonyme d'une femme réelle, la poétesse Pernette du Guillet, mais qu'il garde une valeur symbolique en désignant Hécate, Diane et la Lune.

De 1543 à 1546, Scève s'est peut-être retiré à l'Île Barbe, dans un établissement religieux. Scève, comme beaucoup de poètes lyonnais de ce temps, est un grand amateur de musique. Il joue du luth et s'intéresse à la théorie musicale, ce qui n'a pas laissé d'influencer le rythme de ses vers.

Les années qui précèdent et qui suivent l'avènement de Henri II voient grandir le prestige de Maurice Scève. Marguerite de Navarre lui demande de composer des sonnets liminaires pour ses Marguerites. Il fréquente les salons, en particulier celui de Louise Labé.

Maurice Scève, par la haute et sérieuse conception qu'il a de la poésie, et qui lui fait dédaigner rondeaux, ballades, virelais, chants royaux, par son mépris des goûts du grand public, peut apparaître comme un précurseur de la Pléiade; il est un des premiers en France à composer des sonnets.

De 1556 à 1560, Scève entreprend sans doute de nombreux voyages. Au printemps 1564, la peste se déclare et fait de terribles ravages. Certains, comme Bertrand Guégan, supposent que Maurice Scève en mourut et qu'il fut enseveli hâtivement. D'autres, comme V. L. Saulnier, pensent que la date de sa mort remonterait à 1560.

(This article, "La Vie de Maurice Scève," is based on Jean-Pierre Attal's book, Vie et oeuvres de Maurice Scève.)

The following is a letter written to Jean-Pierre Attal by V. L. Saulnier: "Scève est le premier poète en France à offrir dans un livre tout l'espace d'une "expérience" poétique, au sens le plus exigeant du mot. Une patiente impatience de l'instant, une curiosité pour voir à côté d'un effort pour acquiescer et pour former, tout ce qu'il faut de conscience des autres dans



la cruelle conscience de soi: ces aspects propres de ce qu'est une expérience sont dans Délie, de là cette luisance d'étoffe bien tissée et bien teinte.

A l'intérieur de ce livre, comme d'un livre à l'autre, Scève est encore le poète par une tendance constante à se dépasser, l'insatisfaction devant ce qui n'a plus à se faire, parce que ce qui est tout à fait compris est chose de mort: il faut toujours, page tournée, travailler à parfaire de nouvelles évidences.

Et si son plus jeune mérite était de réconcilier la morale avec le caprice ou le tempérament? Vers ou sentences offerts en rase campagne, comme un proverbe qu'on lirait toujours pour la première fois, à mémoire découverte, humide de rosée.

(This letter, written by Saulnier, was composed in December 1962)

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MELLIN DE SAINT-GELAIS

ANTOINE HEROËT

LA PLÉIADE

DÉFENSE ET ILLUSTRATION DE LA LANGUE FRANÇAISE

FRENCH 426

Spring 1965

S. Robert Powell

*good notes*

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MELLIN DE SAINT-GELAIS (1487-1558) poet, nephew of Octovien de Saint-Gelais, was a man of good education, who knew not only Greek and Latin; he was also a musician. After a long sojourn in Italy, he became a priest, almoner to the king, and keeper of the library at Fontainebleau. He wrote light verses (rondeaux, madrigals, etc.) showing grace and mastery of the language, on frivolous themes for ladies of the court, also some lovely epigrams. He was one of the first to introduce the sonnet, and the spirit of the Italian Renaissance generally, from Italy into France. Saint-Gelais also wrote a tragedy, Saphonishe, from the Italian of Trissino, performed in 1559. When Ronsard, with the new poetic theories, first came forward, there was some conflict between him and the old poet, but a reconciliation was effected.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, Oxford, 1959)

ANTOINE HEROËT (1492-1568), a poet of the circle of Marguerite de Navarre, author of the Parfaicte Amye, a poem written in reply to the Amye de Court, in which Bertrand de la Broderie, (a friend of Clément Marot) had depicted a cynical court lady who cares only for gallantry. The Parfaicte Amye is a subtle mystical monologue in which pure love is exalted as the supreme happiness, and the Platonic doctrine of love is set out (an early example of the influence of Platonism in the French Renaissance.) Heroët also translated Ovid's Ars Amatoria and wrote a poem (Androgyne) on the myth told by Aristophanes in Plato's Symposium to explain the origin of the mystery of love.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, Oxford, 1959)



Le manifeste de la Pléiade repose sur deux idées: 1. Il faut cultiver le français. 2. Il faut imiter les anciens. De là, ces deux termes du titre: Défense et Illustration. De là, cette division de l'ouvrage en deux livres. Mais la composition n'est pas à beaucoup près aussi rigoureuse qu'on pourrait le supposer d'après ce qui précède. Même au XVI<sup>e</sup> siècle, où l'on compose en général très faiblement, il existe peu d'ouvrages qui soient aussi désordonnés. La faute en est sans doute à la jeunesse de l'écrivain, à son inexpérience du métier littéraire, à son ardeur de combattant, à son désir de frapper fort et vite, peut-être aussi, dans une certaine mesure, à la collaboration de ses camarades. Certaines idées sont tour à tour émises, laissées, reprises, sans qu'on voie bien pourquoi; d'autres sont loin d'avoir le développement qu'exigerait leur importance; enfin, les obscurités, les illogismes et les contradictions sont la preuve évidente que l'auteur écrivait au courant de la plume, sans réflexion et sans méthode.

(Taken from, HISTOIRE DE LA PLEIADE, Henri Chamard, Paris, 1939, p. 168.)

La Défense est surtout une poétique. Mais en même temps qu'un système particulier de poésie, elle formule très nettement une théorie générale de l'art d'écrire. In ne faut pas s'y tromper: c'est bien la littérature tout entière qu'il s'agit de fonder sur un principe nouveau. Quel principe? L'imitation de l'antiquité. Du Bellay le déclare de la manière la plus formelle: C'est en se mettant à l'école de la Grèce et de Rome qu'on pourra seulement illustrer notre langue, restée jusqu'à ce jour si débile et si pauvre: "Toutes personnes de bon esprit entendront assez que cela que j'ay dict pour la deffense de notre langue, n'est pour decouraiger

aucun de la greque et latine: car tant s'en fault que je soye de cete opinion, que je confesse et soutiens celuy ne pouvoir faire oeuvre excellent en son vulgaire, qui soit ignorant de ces deux langues, ou qui n'entende la latine pour le moins." Et quelques pages plus loin, il précise encore sa pensée, lorsqu'il dit de notre langue: "Je ne te puis mieux persuader d'y ecrire, qu'en te montrant le moyen de l'enrichir et illustrer, qui est l'imitation des Grecz et Romains."

A cette imitation de l'antiquité, la Pléiade ajoute par reconnaissance l'imitation de l'Italie. Les Italiens, en effect, zélés disciples des anciens, ont su faire oeuvre d'art en marchant sur leurs traces, et leur littérature est un prolongement des deux littératures antiques. Lorsqu'on a su comme eux atteindre à la maîtrise, on mérite de servir de modèle. Imitation de l'antiquité classique et de l'Italie moderne---Voilà donc le principe de la nouvelle école.

(Based on Henri Chamard's book, HISTOIRE DE LA PLEIADE, Paris, 1939)

LA DÉFENSE ET ILLUSTRATION DE LA LANGUE FRANÇAISE-- A manifesto in prose of the doctrine of the school of the Pléiade, by Joachim du Bellay, published in 1549. It maintains the fundamental equality of all languages and the capacity of the French language for the treatment of the noblest themes, if its poetry is perfected by the study and assimilation of classical models (mere translation from classical authors is insufficient.) It recommends the invention, within discreet limits, of new words, the recovery of ancient words, the adoption of terms used by various craftsmen etc. It approves the intermixture of masculine and feminine rhymes, but not as rigorously binding. Above all it asserts that the natural facility of the poet is not enough, but must be supplemented by labor and art. The Défense was unfair in its condemnation of poets such as Clément Marot and Mellin de Saint-Gelais, who already applied much of what it advocated.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, Harvey and Heseltine, Oxford, 1959)

LA PLÉIADE-- A name taken from that given to the seven most eminent Greek tragic poets of the reign of Ptolemy II (derived from the seven stars of the constellation the Pleiades) and applied in Ronsard's day to a group of poets of his "Brigade" or circle. It was composed of Ronsard himself, du Bellay, Pontus de Tyard, Baïf, Jodelle, Belleau, and Peletier. For the last of these, contemporaries substituted Dorat, (though he was a poet of no eminence) as the great humanist who inspired the school. The literary revolution effected by the Pléiade consisted in the abandonment of the medieval poetical tradition, its popular and frivolous subjects, and the founding of a new poetry. This was based on a profound study of



the Greek, Latin and Italian literatures, (notably Homer, Pindar, Horace, and Petrarch) and the substitution of classical and Italian models and of noble and aristocratic themes for those of the 15th century. The Pléiade was animated by a lofty idea of the role of the poet. It further aimed at a remodeling of the French language, enriching it by borrowing from or imitating Greek and Latin (e.g. it introduced the word "patric") by the use of old French, technical and dialectical terms, and by the development of existing words, (making verbs from substantives); it substituted Greek mythology for national and Christian tales in poetic allusions. Du Bellay, who in his Défense et Illustration de la langue française, was the first spokesman of the school, and Ronsard, its greatest poet, laid down precepts for versification, dealing with caesura, enjambment, the use of masculine and feminine rhymes, inversion, hiatus, etc, of which the best were subsequently adopted by Malherbe.

The subsequent eclipse of the Pléiade was due to its excessive erudition, its too servile imitation of the classics, and the artificial character of much of its poetry.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, by Harvey and Heseltine, Oxford, 1959)

CLEMENT MAROT

FRANÇAIS 426

S. Robert Powell  
Spring 1965

De très bonnes notes, peut-être  
plus détaillées qu'il ne fallait.

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être plus détaillées qu'il  
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### CLEMENT MAROT

Né en 1496 à Cahors en Quercy. Clément Marot connut une enfance simple et pauvre, absorbée en distractions champêtres. En 1506, son père, nommé secrétaire de la reine Anne de Bretagne en même temps que Jean Lemaire, gagnait Blois avec sa famille. Clément devait achever à Paris de bien médiocres études: Il se plaindra plus tard que les regrets lui aient "perdu" sa jeunesse.

Dès avant 1514, il est page chez Nicolas III de Neufville, seigneur de Villeroy; puis, vers 1516, clerc au procureur parisien Jean Grisson.

Elève studieux des rhétoriciens et des anciens, il traduit la Première Epilogue de Virgile, le Jugement de Minos de Lucien. Il offre à François Premier le Temple de Cupido, un récit allégorique dans le goût du Roman de la Rose, dont le thème est la recherche, par l'amant, du Ferme amour: une sorte de carte du tendre dans un symbolisme d'église.

Affilié comme clerc à la basoche du Palais et à la Confrérie des Enfants-sans-souci, il écrit pour le théâtre des clercs son Dialogue de deux amoureux.

Aspirant aux fonctions de poète de cour, il présente au roi une épître équivoquée où il lui demande une pension; consacré à la naissance du dauphin François une ballade allégorique. François Premier donne le poète à sa soeur Marguerite: c'est l'occasion d'une Epître du Dépourvu.

Valet de chambre de Marguerite, alors duchesse d'Alençon et de Berry, Marot est au camp du drapeau d'or. Charles d'Alençon prenant au camp d'Attigny le commandement d'une armée, il l'y suit comme chroniqueur, commente les opérations, et rend vers



la fin de 1521. Puis il s'achemine vers l'expédition d'Italie qui mène au désastre de Pavie.

Or, par les soins de Nicolas Bouchart, voici, notre Clément incarcéré au Chatelet. Isabeau, son inconstante maîtresse, l'a dénoncé: Marot a mangé le lard, il a fait gras en temps de Carême. Ce fut, dit-on, pour manifester une rupture avec le Catholicisme, une sorte d'aveu de Réforme.

Tel out tel, le cas était grave: une bulle de Clément VII avait rappelé l'obligation canonique du jeûne en termes violents. La captivité de François Premier privait les imprudents d'un éventuel appui. Marot se démène, écrit sans succès à Bouchart, sollicite son ami Lyon Jamet; grâce à lui, l'évêque de Chartres Louis Guiphard fait transférer Marot en ses propres cachots. En la "prison claire et nette" de Chartres, le prévenu prépare contre ses juges sa satire de l'Enfer. Puis François Premier rentre en France, et dès le premier mai, Marot "en liberté maintenant se pourmène."

Jean Marot meurt la même année et Clément, dès l'été 1526, demande à lui succéder dans sa charge. Enfin, en 1527 ou 1528, voici notre poète valet de chambre du roi.

C'était le bien-être, si l'on veut; et l'occasion de beaux voyages. Il suit la cour à travers la France, et visite ainsi à Toulouse son ami Boyssone.

Ce n'était pas la servitude, c'était une garantie relative. Dès octobre 1527, revoici Marot en prison à la conciergerie du Palais pour avoir voulu délivrer un suspect qu'on menait en geôle. François Premier fait relâcher Clément. Nouvelle alerte en mars 1532: le Parlement rouvre contre lui la procédure du

lard, le 1526; Marguerite dépêche Étienne Clavier pour étouffer l'affaire. Pendant tout ce temps, Marot compose.

Poète à gages, il célèbre en vers les événements de cour: il déplore et félicite tour à tour. Sa muse s'égaie cependant à des jeux moins professionnels, à propos de quelques incidents de sa vie personnelle: ainsi se plaint-il d'un valet qui lui dérobe son argent et son cheval. Avec cela, de belles pièces attrape-derniers: L'Épître au Roi du premier janvier 1532 lui vaut cent écus.

Enfin, un sujet plus profond, moins anecdotique, sollicite également sa muse. Marot rencontre à la cour la jeune Anne d'Alençon, nièce de la reine Marguerite: une idylle platonique s'ébauche, et cet amour sérieux, fidèle, inspire à Marot plusieurs poèmes.

À la même époque, Marot publie son premier recueil, L'adolescence Clémentine, recueil de ses vers de jeunesse. Il édite l'année suivante les œuvres de son père Jean Marot, et, pour le roi, celles de Villon.

L'année 1533 marque une reprise nouvelle de querelles entre Catholiques et Reformistes. Après L'Affaire des Placards, Marot est sur les listes noires. Il a fui, se réfugié à Ferrare, auprès de la duchesse, Renée de France.

Attaqué de nuit par des gens armés, Marot juge plus sur de gagner Venise. Ville riche, mais pour lui sans regard, où d'ailleurs il ne goûte qu'une sécurité relative. Et son cœur est resté en France. Par des épîtres au roi, à Marguerite, au dauphin François, il tache de préparer un retour en grâce.

En décembre 1536 il rentre. Un débat l'attendait à Lyon. Il existait un certain François Sagan. Il avait présenté au roi un violent libelle, son Coup d'Essai, contre Marot. Il accusait Marot d'hérésie, d'hypocrisie, d'ignorance, et de mauvaise vie, dnas un écrit sans talent.

Redevenu poète au cour, Marot pratique la poésie de circonstances. Marot ne vieillira pas tranquille: de nouvelles imprudences vont le condamner à l'exil. Il publie la Traduction de Trente Psaumes et l'église n'aimait pas les versions en langue vulgaire, des textes sacrés.

Dès août 1542, la répression contre les Luthériens s'aggrave. Marot a jugé prudent de fuir. Marot s'est réfugié à Genève, la cité sainte du calvinisme. Il prépare la traduction complète du Psautier. Mais l'atmosphère ascétique lui pèse. Suspect d'ailleurs au consistoire, Marot quitte Genève pour la Savoie.

Les regards du poète sont restés tournés vers Paris. À Genève, il n'a pas renoncé à son rôle de poète royal de France. En 1544 il célèbre par une Eglogue la naissance de François de Valois, fils du dauphin et de Cathérine de Médicis. Il mourut en exil, au cours d'un voyage à Turin, vers le 10 septembre 1544.

#### L'ART POÉTIQUE DE MAROT

La poésie est anecdotique. Le poète n'écrit que par circonstances. Poète officiel, poète de cour, Marot compose à ce titre des oeuvres d'éloge, à propos d'une victoire, d'un mariage, d'une naissance, d'un décès. Poète personnel, il n'écrit souvent que dans une intention accidentelle et momentanée: requête, remerciement, salut.



La poésie est satirique, elle doit répandre la bonne semence de l'humanisme. Contre les tenants obstinés de l'obscurité, de l'injustice, de l'ignorance; contre les attardés et les attardeurs; contre tous ceux qui veulent réduire la liberté, la joie, le luxe et le plaisir: la poésie doit élever la protestation de l'esprit, le goût des consciences claires, d'une foi limpide, d'un sain épanouissement de l'être.

La poésie est un enjouement: plus d'une fois, le poète s'empresse de sourire de peur d'être obligé de pleurer. Mais on l'observera jouant de toutes les nuances du sourire: narquois, gai, naïf, mélancolique, courageux. Le principe de sa gaité sera dans la sagesse, qui méprise les coups du sort, et dans une forme de pudeur, qui le retient toujours de se livrer à nu.

Il y aurait sottise, là-dessus, à prendre Marot pour un amuseur, Marot n'est nullement incapable de voir et de ressentir dans sa profondeur, tout ce que l'humaine destinée comporte de grave et de douloureux. Marot est un poète de la meilleure race, de ceux qui refusent le tragique dans ses facilités.

Pour le reste, il renouvelle et enrichit la technique poétique française: par sa conception des genres poétiques (surtout l'épître, l'épigramme et l'élégie) et l'introduction du sonnet; par son goût des rythmes variés (chansons, psaumes), par la clarté et l'élégance du style (vocabulaire et syntaxe); par la finesse de la versification.

(The preceding was all taken from "La Littérature française de la Renaissance," 6th edition (1962), Saulnier.)

(The following is taken from "La Renaissance des lettres en France de Louis XII à Henri IV," Plattard)

1. Sa poésie se trouve transformée un peu par l'humanisme et beaucoup par la vie de la cour.
2. La littérature italienne a également influé sur son oeuvre. Il l'a connue surtout à la cour de la duchesse de Ferrare.
3. C'est lui qui a premier composé des sonnets en France.
4. Le génie de Marot--La véritable originalité de Marot est ailleurs. Elle tient dans un mot: l'esprit. Il est plus aise d'indiquer que de définir les modes principaux de cet esprit. Imprévu, léger, aisé, il anime récits et descriptions.
5. L'humeur caustique de Marot s'égare principalement dans ses épigrammes.
6. Le grâce est le trait le plus frappant des épîtres, les meilleurs et les plus fameux des poèmes de Marot.
7. Marot resta le maître du rondeau et de l'épigramme.
8. Marot est un disciple des rhétoriciens.

“If you aren’t going  
all the way, why go  
at all?”

*Joe Namath*



I 50  
II 13  
III 8  
IV 23  
94

Robert Powell 627

French 426

Midterm Examination

Spring 1965

I. TRUE-FALSE (50 points)

50

Oui=X Non=O

1. Le passage du Moyen Age à la Renaissance s'est fait brusquement. ☐
2. On voit toujours chez Marot et chez Rabelais des tendances médiévales. ☒
3. Les expéditions italiennes de Charles VIII, Louis XII, et de François I<sup>er</sup> ont accéléré le mouvement Renaissance. ☒
4. Les premiers humanistes français et italiens étaient des linguistes: ils ont fondé la science de la philologie. ☒
5. On ne trouve presque pas de trace de la Réforme dans l'oeuvre de Marot. ☐
6. Dès le commencement de son règne, François I<sup>er</sup> suivit une politique de persécution religieuse. ☐
7. C'est François I<sup>er</sup> qui fonda l'actuel Collège de France en 1530. ☒
8. On y enseignait le latin, le grec, et l'italien. ☐
9. Les châteaux de la Loire sont fortement marqués par le goût de l'architecture espagnole. ☐
10. En 1536, François I<sup>er</sup> invita Pétrarque à venir habiter en France. ☐
11. L'esprit de la Réforme se manifeste d'abord par le mouvement calviniste. ☐
12. L'influence de Luther dans l'oeuvre de Rabelais est beaucoup plus importante que celle d'Erasmus. ☐
13. Marot connaissait à fond l'antiquité grecque et latine. ☐
14. Il composa des épigrammes à l'imitation de Martial. ☒
15. Il faut remonter à Ovide pour trouver le modèle de l'épître naturelle. ☐
16. La plupart des épîtres de Marot sont des imitations frappantes de celles d'Ovide. ☐
17. Ce qui distingue Marot des Grands Rhétoriciens, c'est la sincérité de son inspiration. ☒
18. Le style marotique se caractérise par l'imprévu et le ton badin. ☒
19. Marot connaissait assez bien l'hébreu pour traduire en français les Psaumes. ☐
20. Marot ne connaissait pas du tout Pétrarque et ses imitateurs italiens. ☐

21. Il faut attribuer sa traduction des Psaumes à l'influence des partisans de l'Évangélisme.
22. Rabelais est né en 1515, près de Paris, dans l'Île de France.
23. On retrouve dans ses œuvres beaucoup de souvenirs de sa formation chez les Cordeliers et puis chez les Bénédictins.
24. Son père lui avait fait apprendre le grec à l'Abbaye de Seuilly.
25. Rabelais fait son début littéraire en 1532 avec la publication du Gargantua.
26. En 1534, voulant profiter du succès de sa première œuvre, il publie le Pantagruel.
27. Dans le prologue du Gargantua, il disait qu'il n'avait qu'un but: faire rire en buvant.
28. En effet, dans le Pantagruel et le Gargantua, les idées humanistes tiennent très peu de place.
29. On trouve dans le prologue du Gargantua une des premières allusions du XVI<sup>e</sup> siècle au Banquet de Platon.
30. Les "Silènes", une espèce de boîte de Pandore, étaient remplies d'une moelle précieuse et exquise.
31. Dans l'éducation scolastique de Gargantua, on voulait mettre l'esprit du jeune géant en contact avec les meilleurs textes de l'antiquité grecque et romaine.
32. Les précepteurs sophistes voulaient qu'on lise à Gargantua les Écritures Saintes tous les matins.
33. Le tableau de l'éducation scolastique que Rabelais nous offre est très exagéré.
34. Pourtant, il s'y connaissait bien, car il avait dû passer par là pendant ses années de moine.
35. Dans la guerre picrocholine, il s'agissait de faire le contraste entre un roi philosophe suivant l'idéal de Platon et un roi ambitieux avide de conquête impérialiste.
36. Rabelais fut le premier à proposer des procédés détaillés pour éviter la guerre.
37. Cet épisode du Gargantua est remarquable par la fusion des idées sérieuses, de l'observation réaliste des mœurs, et de l'art de conter.
38. La fondation de l'Abbaye de Thélème montre que Rabelais n'est plus partisan de l'Évangélisme.
39. Les habitants de Thélème, en faisant ce qu'ils veulent, sont guidés par les leçons d'une bonne éducation humaniste.

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40. Dans l'imitation pétrarquiste, l'amour-passion se transforme peu à peu en amour spiritualisé à mesure que l'amant apprend à apprécier la beauté spirituelle de sa dame.
41. La Délie (1544) de Maurice Scève est le premier recueil à imitation pétrarquiste et platonicienne en France.
42. L'imitation pétrarquiste et platonicienne de l'Ecole de Lyon sert de transition entre Marot et la Pléiade.
43. La Défense et Illustration de la langue française n'est qu'une traduction assez maladroite du Dialogo delle Lingue de Speroni Sperone.
44. La langue française n'avait pas besoin de défense; Marot, Rabelais, et d'autres l'avaient suffisamment illustrée.
45. La doctrine de l'imitation des anciens, réclamée par DuBella dans la Défense, a décidé de l'orientation de la littérature française pour plus de deux siècles.
46. D'après DuBella, l'embellissement de la langue exige qu'on fasse beaucoup de traduction.
47. L'Olive (1549) est le premier recueil régulier à imitation pétrarquiste et platonicienne de la littérature française.
48. Le recueil de DuBella vaut surtout par la sincérité de l'inspiration amoureuse.
49. La pratique dans la composition de L'Olive est tout à fait compatible avec la théorie et ses recommandations dans la Défense.
50. Dans la Défense, DuBella conseille aux poètes d'imiter les sonnets de Marot.

II. Développez en français un des problèmes suivants:

- A. Les différences essentielles entre l'éducation scolastique et l'éducation humaniste de Gargantua.  
 B. Grandgousier, symbole des idées de Rabelais sur la guerre.  
 C. Le contraste entre la vie monastique et la vie des Thélémites.

III. Essayez de définir en deux ou trois phrases: 1) l'humanisme; 2) l'évangélisme; 3) le pétrarquisme.

IV. (In English) A. Translate the sonnet. B. State its theme. C. How is the theme expressed symbolically?

(sonnet attached)



Comme le champ semé en verdure foisonne,  
De verdure se hausse en tuyau verdissant,  
Du tuyau se hérissé en épi florissant,  
D'épi jaunit en grain, que le chaud assaisonne;

Et comme en la saison, le rustique moissonne  
Les ondoyants cheveux du rillon blondissant,  
Les met d'ordre en javelle(1), et du blé jaunissant  
Sur le champ dépouillé mille gerbes(2) façonne:

Ainsi de peu à peu crût l'empire romain,  
Tant qu'il fut(3) dépouillé par la barbare main,  
Qui ne laissa de lui que ces marques antiques.

Que chacun va pillant, comme on voit le glaneur  
Cheminant pas à pas, recueillir les reliques  
De ce qui va tombant après le moissonneur.

1. Les met d'ordre en javelle="arranges them in loose bundles"
2. gerbes="sheafs", "stacks"
3. Tant qu'il fut"jusqu'à ce qu'il fut"

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HENRI BEYLE (STENDHAL)

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S. ROBERT POWELL

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PRÉFACE

Dans ce papier je vais discuter ce que les critiques littéraires, de Sainte-Beuve à Harry Levin, ont dit de Henri Beyle. J'ai porté une attention spéciale à la critique contemporaine, parce que les critiques contemporains, à mon avis, ont des pénétrations intéressantes de Henri Beyle.



"ON N'EN FINIRAIT JAMAIS DE PARLER DE STENDHAL."

PAUL VALÉRY

LES DATES IMPORTANTES DANS LA VIE DE BEYLE

- 1783 La naissance de Beyle (Stendhal) à Grenoble.
- 1796-1799 Il étudie à l'École Centrale à Grenoble.
- 1799-1802 Il arrive à Paris. Pierre Daru, son parent et protecteur, le fait travailler sous ses ordres au ministre de la guerre; quitte Paris pour l'Italie où il sera nommé sous-lieutenant de cavalerie. In 1801 il donne sa démission de sous-lieutenant et il mène à Paris une vie de liberté.
- 1802-1806 Les années formatives à Paris.
- 1806-1814 Il est nommé auditeur au conseil d'état.
- 1814 Beyle quitte Paris pour Milan où il va vivre pendant sept ans.
- 1815 Vie de Haydn, Mozart et Metastase
- 1817 Histoire de la Peinture en Italie et Rome, Naples et Florence.
- 1821-130 Sa vie littéraire à Paris
- 1822 De l'amour
- 1823 Racine et Shakespeare, Vie de Rossini
- 1827 Son premier roman, Armance.
- 1829 Promenades dans Rome
- 1830 Le Rouge et le Noir
- 1831-1836 A Civita-Vecchia, Beyle s'ennuie. Il commence à écrire les Souvenirs d'Egotisme, Vie de Henry Brulard, et Lucien Leuwen.
- 1836-1839 Il commence Vie de Napoleon.
- 1839 La Chartreuse de Parme
- 1839-1841 Il a regagné Civita-Vecchia où il travaille à Lamiel.
- 1842 Il mort à Paris (il est frappé d'apoplexie dans la rue et meurt le lendemain sans avoir repris connaissance.

Henri Beyle (Stendhal) occupe une place très importante dans la littérature française. Ses oeuvres aussi bien que sa vie embrassent deux siècles, deux mondes- le romantisme et le réalisme. En conséquence, beaucoup de critiques et d'écrivains ont fait des études critiques de Henri Beyle..

En 1864 Taine a dit, "Je cherche un mot pour exprimer le genre d'esprit de Beyle, et ce mot, il me semble, est esprit supérieur." <sup>1</sup> Selon Taine, chaque écrivain volontairement ou non choisit dans la nature et dans la vie humaine "un trait principal qu'il représente; le reste lui échappe ou lui déplaît." <sup>2</sup> Le monde de Beyle ne comprend que les sentiments, les traits de caractère, les vicissitudes de passion, bref, la vie de l'âme. Taine pense que Beyle est un psychologue et ses livres ne sont que l'histoire du coeur. Ses personnages sont des êtres supérieurs et ils sont à son niveau. Ils sont très réels, très originaux, et très éloignés de la foule, comme l'auteur lui-même. Julien est supérieur puisqu'il invente sa conduite et il choque la foule moutonnière qui ne sait qu'imiter. Il ne s'occupe des individus que pour peindre l'espèce. L'oeuvre de Beyle est une psychologie en action. Taine a dit de Beyle, "C'est le plus grand psychologue du siècle." <sup>3</sup>

Il suit les mouvements du coeur comme un machiniste.

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1 Hippolyte Taine, Nouveaux Essais de Critique et d'Histoire, (Paris, 1864), p. 223.

2 Nouveaux Essais de Critique et d'Histoire, p. 225.

3 Laffont, Bompiani, Dictionnaire Biographique des Auteurs, Tome II, 1958, p. 574.



Les caractères sont réels mais d'autre part ils sont hors du commun, "ils nous tirent loin de notre vie machinale, de la sottise de la vulgarité qui nous entourent. Ils nous montrent de grandes passions, des pensées profondes, des sentiments puissants ou délicats." <sup>4</sup> En 1854 Sainte-Beuve a dit que "ce ne sont pas des êtres vivantes, mais des automates ingénieusement construits; on y voit presque à chaque mouvement les ressorts que le mécanicien introduit et touche par le dehors." <sup>5</sup>

Taine a trouvé le style de Beyle très vif et très pittoresque et il a dit, "Au fond la suppression du style est la perfection du style. Quand le lecteur cesse d'apercevoir les phrases et voit les idées en elles-mêmes, l'art est achevé. Beyle écrit sans se figurer qu'un public l'écoute, sans vouloir être applaudi." <sup>6</sup> Il n'y a pas dans tout l'ouvrage de Beyle, selon Taine, un seul mot qui ne soit nécessaire et qui n'exprime un fait ou une idée nouvelle digne d'être méditée. Beyle raconte sans se commenter et il laisse les faits parler d'eux-mêmes. Il écrit beaucoup pour se faire plaisir que pour être lu. Taine a dit, "Beyle est le meilleur guide que je connaisse. Il ne vous dit jamais ce qu'il vous a déjà appris, ni ce que vous savez d'avance." <sup>7</sup>

Beyle a donc choisi la plus belle part du monde et son monde est digne d'intérêt et d'étude. Cette place supérieure,

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4 Nouveaux Essais de Critique et d'Histoire, p. 238.

5 Dictionnaire Biographique des Auteurs, p. 574.

6 Nouveaux Essais de Critique et d'Histoire, p. 244.

7 Nouveaux Essais de Critique et d'Histoire, p. 249

qu'occupait son esprit, sert pour le distinguer entre tous.

Taine et Sainte-Beuve s'intéressaient aux caractères et au style de Beyle. Emile Zola s'intéressait à Beyle l'observateur, Beyle le logicien. En 1881 Zola a dit, "Personne n'a possédé à un degré pareil la mécanique de l'âme. Stendhal pour moi n'est pas un observateur qui part de l'observation pour arriver à la vérité grâce à la logique; c'est un logicien qui part de la logique et qui arrive souvent à la vérité en passant par-dessus l'observation." 8

Beaucoup de critiques s'intéressaient à l'âme de Henri Beyle. Maurice Barrès a dit que Stendhal se range parmi les classiques à cause de son âme, son âme classique. Nietzsche, le philosophe allemand du dix-neuvième siècle, s'intéressait à l'âme européenne de Beyle. Il a dit: "Henry Beyle, ce singulier précurseur qui, à une allure vraiment napoléonienne, parcourut son Europe et, avec plusieurs siècles d'avance, sut démêler et découvrir l'âme européenne." 9

Léon Blum s'intéressait aussi à l'âme de Stendhal, mais il s'intéressait surtout à la méthode de Beyle. Blum pensait que Stendhal, "réduit ainsi l'univers à une sorte d'unité mécanique qui englobe les états de conscience aussi bien que les problèmes extérieurs et qui soumet les problèmes du cœur aux règles ordinaires de la méthode expérimentale." 10 La

8 Dictionnaire Biographique des Auteurs, p. 574.

9 Dictionnaire Biographique des Auteurs, p. 574.

10 Léon Blum, Stendhal et le Beylisme, (Paris, 1947), p. 122.

connaissance exacte des faits, l'application rigoureuse de procédés logiques peuvent mener à tout, même au bonheur, même au génie. Le caractère immédiat du beylisme est "la croyance à la généralité de la méthode, l'affirmation implicite qu'elle régit les états émotifs et les faits moraux comme les autres phénomènes de la nature, et par suite, que la conquête du bonheur peut s'opérer suivant les mêmes règles que la recherche de la vérité." 11 Mais il faut avoir l'indépendance de l'esprit et la vigueur de la volonté. Le second caractère du beylisme est donc de s'appliquer exclusivement à une élite. "Stendhal n'écrit et ne pense que pour 'The Happy Few'; pour le petit nombre de caractères originaux qui osent enfreindre le grand principe du siècle; être comme un autre. Certaines idées sont nourriture de maîtres et les autres pâture d'esclaves. Les maîtres sont ceux qui osent demeurer eux-mêmes, qui ne se plient ni ne se modelent, qui préservent contre toute usure et tout mélange la vigueur primesautière de leurs instincts." 12

Il faut donc tromper le monde et de même qu'on multiple dans ses papiers secrets, les pseudonymes. "Dérober vos actes sous une apparente soumission aux lois sociales, vos émotions sous un air impassible et à mille lieues de la sensation présence." 13 Selon Léon Blum, Stendhal professe que notre

11 Stendhal et le Beylisme, p. 123.

12 Stendhal et le Beylisme, p. 123-124.

13 Stendhal et le Beylisme, p. 126-127.



intérêt égoïste, c'est à dire, notre notion particulière du bonheur, est le mobile unique de nos déterminations, et l'utilité au bonheur, la raison unique de décider entre les actes. "Le bonheur. . n'est pas une conception chimérique ou une notion idéale, mais bien un objet tangible et qu'il nous appartient d'atteindre." <sup>14</sup> Pour Stendhal les plaisirs les plus grands viennent du coeur. Stendhal lui-même dit, "Le bonheur seul peut payer la vie; les émotions intenses qu'on voudrait payer sa vie font seules le bonheur." <sup>15</sup>

Erich Auerbach ne s'intéresse pas à la méthode de Beyle. Il s'intéresse aux caractères mais il ne les voit pas comme des êtres supérieures (comme Taine). Auerbach croit que "the characters as well as their attitudes and relationships are very well and very closely connected with contemporary historical, political, and social circumstances. So logically and systematically to situate the tragically conceived life of a man of low social position (Julien Sorel) within the most concrete kind of contemporary history and to develop it therefrom--this is an entirely new and significant phenomenon." <sup>16</sup> La fondation contemporaine est très importante dans l'oeuvre de Stendhal. Il y a aussi une conscience moderne de la réalité dans ses oeuvres. Auerbach a dit que "his realistic writing grew out of his discomfort in the Napoleonic world and his consciousness that he did not

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<sup>14</sup> Stendhal et le Bevlisme, p. 130.

<sup>15</sup> Stendhal et le Bevlisme, p. 135.

<sup>16</sup> Erich Auerbach, Mimesis, The Representation of Reality in Western Literature, 1957, p. 403.

belong to it and had no place in it." 17 La conception de Beyle de la humanité, selon Auerbach, est surtout matérialiste. Nous pouvons voir son matérialisme surtout dans La Vie de Henri Brulard (Chapitre 26): "J'appelle caractère d'un homme sa manière habituelle d'aller à la chasse du bonheur, en termes plus clairs, mais moins qualitatifs, l'ensemble de ses habitudes morales." 18

Harry Levin voit aussi un sens de la modernité dans l'oeuvre de Stendhal. À mon avis, le livre de Levin nous donne le regard le plus compréhensif de Henri Beyle. Levin a dit que "Stendhal's confidence in the future and his nostalgia for the past join forces in intensifying the present. The point of departure is his vivid and unremitting sense of modernity." 19

Selon Levin, Beyle a consacré toute sa vie à la recherche du bonheur. Il y a un lien intime, presque secret, entre sa vie et son oeuvre, entre ses réalités et ses rêveries; la poursuite sans succès du bonheur dans la littérature. "Stendhal wrote unreservedly of himself and his works are a series of program notes to his pursuit of happiness." 20

Harry Levin a classifié l'oeuvre de Beyle dans une manière très intéressante. Il a dit: "To classify his works we might imagine a number of concentric circles revolving around his personality in an ever increasing orbit. At the core closest to the central consciousness would be his journals, registering ideas and sensations as they occurred to him. At a second remove we have his extensive correspondence,

17 Mimesis, p. 406.

18 Henri Beyle, Vie de Henri Brulard, (Paris, 1923), p.233.

19 Harry Levin, Gates of Horn, (New York, 1963), p. p. 85.

20 Gates of Horn, p. 92.

varying in tone from one correspondent to the next. In the middle distance, halfway between spontaneity and consciousness, stands the fragmentary record of his middle years. (Souvenirs d'Egotisme along with La Vie de Henri Brulard and other autobiographical manuscripts). As we approach the fourth circle Beyle disappears altogether and Stendhal emerges. (The retired officer who strolls along the boulevards at our elbow). In the fifth and outer circle the spacious circuit of his novels. (He succeeds here in playing the brilliant and gallant roles for which all his other pursuits have scarcely been more than awkward rehearsals.) " 21

Il faut considérer ses perspectives de Milan et son image de Napoléon en lisant ses oeuvres. Tout ce qu'il a écrit était influencé par ses images. Levin a dit que "Beyle converted the pursuit of happiness into a search for knowledge, to send him-intellectually disciplined-back to the novel, equipped to use it not as a substitute for reality, but as an instrument for observation and analysis.

L'idée essentielle de beylisme est "to keep one's head while loosing one's heart." 22 Cette idée est présente dans tout l'oeuvre de Beyle (le romanesque des idées et la réalité des faits). Selon Levin, Beyle n'a jamais fait une pause pour choisir un mot ou pour arranger une phrase. Son chemin à la fiction, aussi bien que la critique, était biographique. Ses héros, ils étaient les plus loyals et les plus cruels. Ils

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21 Gates of Horn, p. 96

22 Gates of Horn, p. 105



sont des héros romantiques dans une situation réaliste.

Levin a dit de Stendhal: "Stendhal's works recapture the lost innocence of our modern world. Though the world itself is already old the century is new. Though the happy few die young, they enjoy the world in their time. 'Put not your faith in princes or politicians,' Henri Beyle advises his posthumous readers, 'there are better objects of adoration. There is love, there is laughter, there are the arts. There are people who are invariably fascinating. There is above all, the human intelligence and of course there are heroes, ready to risk their lives for heroines in high places.' Truly, with Stendhal we undergo at first hand, the rites of initiation into the 19th century." <sup>23</sup>

Jean Starobinski ne s'intéresse pas au style ou la classification de l'œuvre de Beyle, (comme Levin). Il s'intéresse surtout à la vie personnelle de Stendhal et l'influence elle avait sur l'œuvre de Beyle. Selon Starobinski, quand un homme se masque ou se revêt d'un pseudonyme, nous nous sentons défiés. Cet homme se refuse à nous. Et en revanche, nous voulons savoir, nous entreprenons de le démasquer. Sans doute les précautions politiques sont-elles pour quelque chose dans la pseudonymie de Stendhal. "La pseudonymie de Stendhal n'est pas une fuite dans l'anonymat. C'est un art de paraître, c'est une alteration volontaire des relations humaines." <sup>24</sup> Prendre un pseudonyme, selon Starobinski, c'est d'abord, par honte ou par ressentiment, répudier le nom transmis par le père. Beyle

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<sup>23</sup> Gates of Horn, p. 149.

<sup>24</sup> Jean Starobinski, "Stendhal Pseudonyme," Les Temps Modernes, (Octobre 1951), p. 577.

se sent trop différent de son père être son fils légitime. Ce mythe de la naissance joue son rôle dans La Chartreuse de Parme. "S'il refuse le patronyme Beyle, c'est parce qu'il y découvre une prédestination, à laquelle il entend sa soustraire. Cette prédestination l'enchaînait à la France, à Grenoble, à la classe bourgeoise. En se donnant un nouveau nom, il se donnera non seulement un nouveau visage, mais une nouvelle destinée, un nouveau rang social, de nouvelles patries." 25

Stendhal a beaucoup de pseudonymes. La liste dépassent la centaine. Il donne aussi des pseudonymes à ses amis. "C'est le signe tangible de cette intelligence qui les sépare du monde; ils savent désormais qu'ils font bande à part. Les happy few sont une petite société qui cultive la connaissance rationnelle du coeur humaine." 26

Vraiment Stendhal est un égotiste car il rêve de se mettre dans la situation de celui qui voit sans être vu. Nous trouvons ce désir très clairement exprimé dans certaines pages des écrits intimes de Stendhal. La pseudonymie de Stendhal a une valeur du mouvement, "car le mouvement est la loi de l'existence pseudonyme.... Il faut souligner chez Stendhal, le thème de la claustration. Un nom, un corps, une condition sociale, sont des prisons... et la pseudonymie tiendra lieu de la métamorphose rêvée." 27 Pour exprimer cette réclusion, selon Starobinski, la métaphore du cachot surgit tout naturellement.

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25 Les Temps Modernes, p. 578.

26 Les Temps Modernes, p. 579.

27 Les Temps Modernes, p. 583-584.

L'on verra des chaines, des murs épais, de hautes tours bien gardees. Ces images s'imposent obstinement dans l'oeuvre de Stendhal. (Julien au séminaire) "Le motif des hauts lieux, souligne par Proust comme un thème fondamentale de Stendhal, vient se confondre avec le thème de la réclusion." <sup>28</sup> Quand nous voyons ces héros que l'amour visite en prison, il faut voir la transportation figurée du secret désir de Stendhal: être aimé malgré sa laideur, malgré cette prison qui font pour lui son corps et son age.

Il y a deux facons de valoir aux yeux des autres et de n'être pas anéanti par le regard qu'on jette sur lui. Ce sont la conquête et la fuite. Stendhal, honteux de sa laideur, sait qu'on ne peut l'aimer et le désirer tel qu'il est; il souhaite que le regard des autres le cherche ailleurs que dans son image réelle. En se drapant de mystère, il invente de toutes pieces un au-delà des apparences ou le regard des autres va désormais s'égarer.

Starobinski s'intéresse aussi à Beyle à cause de sa vie amoureuse. Il n'a jamais aimé que très au-dessous ou très au dessus de sa condition. "L'amour n'a d'attrait pour lui que s'il se sent invité à se transformer. Ce qu'il importe qu'elle reste toujours inaccessible: réussir auprès d'elle, c'est n'avoir désormais plus besoin de se dépasser, et, la métamorphose devienne inutile, l'amour du même coup se trouve paralysé, pris dans les glaces de l'ennui. La distance et l'obstacle sont

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28 Les Temps Modernes, p. 585.

donc nécessaires non seulement pour donner son prix à la conquête, mais surtout pour rendre nécessaire une transformation de soi. L'amour pour une femme conquise ne peut persister qu'en devenant clandestin (Julien répète constamment un exploit masqué)." 29

Le masque(et le pseudonyme)apparaît alors comme un gain de liberté. Cette liberté se sert d'un corps dont elle s'est enfin dégagée et qu'elle peut conduire tout à son aise. La chance de Stendhal écrivain, c'est qu'il ne sait pas parvenu à se quitter. Il recommence sa vie sous un autre corps. "Son devenir intérieur s'est totalement extravasé dans le devenir imprévisible de ces autres qui sont pourtant lui-même. Il se donne ainsi l'illusion de vivre son destin extérieurement à soi-même, voyant tout sans être vu." 30

Vraiment, Henri Beyle (Stendhal) est extraordinaire. Il a pour chaque critique, pour chaque homme, un message différent. Sans aucun doute, Stendhal est un de les hommes les plus grands de la littérature française.

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29 Les Temps Modernes, p. 590.

30 Les Temps Modernes, p. 594.



"M. Beyle a fait un livre (La Chartreuse de Parme) où le sublime éclate de chapitre en chapitre...M. Beyle est un des hommes supérieurs de notre temps; il est difficile d'expliquer comment cet observateur de premier ordre, ce profond diplomate qui, soit par ses écrits, soit par sa parole, a donné tant de preuves de l'élévation de ses idées et de l'entendue de ses connaissances pratiques, se trouve seulement consul à Civita-Vecchia." Balzac, 1839

"Je crois que la rêverie a été ce que j'ai préféré à tout." Stendhal, 1840

"Beyle, original en toutes choses, ce qui est un vrai mérite à cette époque de monnaies effacées, se piquait de libéralisme, et était au fond de l'âme un aristocrate achevé. Il ne pouvait souffrir les sots; il avait pour les gens qui l'ennuyaient une haine furieuse; et de sa vie il n'a pas su bien nettement distinguer un méchant d'un fâcheux. Toute sa vie, il fut dominée par son imagination et ne fit rien que brusquement et d'enthousiasme. Cependant il se piquait de n'agir jamais que conformément à la raison." Merimee

"Le défaut de Beyle comme romancier est de n'être venu à ce genre de composition que par la critique, et d'après, certaines idées antérieures et préconçues; il n'a point reçu de la nature ce talent large et fécond d'un récit dans lequel entrent à l'aise et se meuvent ensuite, selon le cours des choses, les personnages avec deux ou trois idées qu'il croit justes et surtout piquantes et qu'il est occupé à tout moment à rappeler. Ce ne sont pas des êtres vivants, mais des automates ingénieusement construits; on y voit, presque à chaque mouvement, les ressorts que le mécanicien, introduit et touche par le dehors." Sainte-Beuve, 1854.

"Stendhal ouvre la série des romans naturalistes qui suppriment l'intervention du sens moral et se moquent de la liberté prétendue. Il est le peintre fidèle qui ne s'émue ni ne s'indigne et que tout amuse, le coquin et la coquine, comme le brave homme et l'honnête femme, mais qui n'a ni croyance, ni préférence ni idéal. La littérature ici est subordonnée à l'histoire naturelle à la science." Aimé, 1880.

"Personne n'a possédé à un degré pareil la mécanique de l'âme. Stendhal pour moi n'est pas un observateur qui part de l'observation pour arriver à la vérité grâce à la logique, c'est un logicien qui part de la logique et qui arrive souvent à la vérité, en passant par-dessus l'observation." Zola, 1881.

"Il présente ce très étrange phénomène de l'analyse dans l'action et dans la passion...et si nous aimons, nous, ses personnages, c'est qu'ils sont nos frères par ce mélange, presque impossible avant notre XIX<sup>e</sup> siècle, de naturel et de raffinement, de réflexion et de sincérité d'enthousiasme et d'ironie." Paul Bourget, 1882.

"Le plus grand psychologue du siècle." Taine.

"Henry Beyle, ce singulier précurseur qui, a une allure vraiment napoléonienne, parcourut son Europe et, avec plusieurs siècles d'avance, sut démêler et découvrir l'âme européenne. Il fallut deux générations pour parvenir à le rejoindre, pour devenir quelques-unes des énigmes qui tourmentaient et exaltaient ce curieux épicurien, cet interrogateur qui fut le dernier des grands psychologues français." Nietzsche.

"Stendhal, l'immortel Stendhal se range dès maintenant parmi les classiques de la moralité que nous devons maintenir. Classique, vous entendez bien, je ne dis pas par le style, mais classique de l'âme." Maurice Barres.

"Quand Stendhal aura son rang, qui est le premier de tous en son siècle, et l'un des premiers non seulement en France, mais dans l'Europe de tous les temps, les hommes auront enfin compris la puissance et les séductions de l'intelligence au service du sentiment. Plus on admire Stendhal et du sentiment, plus on admire Stendhal et plus on est intelligent." André Saures.

"Ce qui frappe le plus dans une page de Stendhal ce qui sur-le-champ le dénonce, attache ou irrite l'esprit, c'est le ton. Et de quoi ce ton est-il fait? Je l'ai peut-être déjà dit: être vif à tous risques; écrire comme on parle quand on est homme d'esprit, avec des illusions même obscures, des coupures brusques, des bonds et des parenthèses; écrire presque comme on se parle; tenir l'allure d'une conversation libre et gaie; pousser parfois jusqu'au monologue tout nu; toujours et partout fuir le style poétique; et faire sentir qu'on le fuit... Mais c'est une loi de la nature qu'on ne se défende d'une affectation que par une autre." Paul Valéry.

"Stendhal est un don Quichotte qui entreprend de se raconter, il cherche toujours le sublime ou l'extraordinaire, mais il ne le trouve jamais et tombe dans le grotesque, ce qui lui importe peu. C'est en cela que résident la force et la beauté de l'art de Stendhal, en cette faculté de se représenter lui-même avec ses aspirations vaines et l'ironie auxquelles elles donnent naissance avec ses illusions et ses désillusions, sa cohérence et son incohérence. Il réussit ainsi à ne pas se donner pour plus qu'il n'était en réalité, un malade des nerfs: un malade qui se guerissait en se racontant, car ce qu'il dit est toujours infiniment limpide." B. Croce.

"Le grand secret de Stendhal, sa grande malice, c'est d'écrire tout de suite. De là, quelque chose d'alerte, et de primesautier, de disconvenu, de subit et de nu qui nous ravit toujours à neuf dans son style. On dirait que sa pensée ne prend même pas la peine de se chauffer pour courir..." Gide.

"De froids simulateurs dans le genre de Stendhal... des œuvres dépourvues de toute valeur comme les romans de Stendhal." Paul Claudel.

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CROSSING BROOKLYN FERRY

ENGLISH 19 DR. BYRNE

SUMMER 1964

August 26, 1964

S. ROBERT POWELL

Interesting explication of  
the imagery and symbolism  
of the poem. However, I  
do believe that you could  
have toyed with the  
word, "ferry" to give  
more significance to  
your interpretation.



Section one of the poem introduces the essential materials of the poem. This is done by a series of visual images. "Flood-tide below me! I see you face to face! Clouds of the west--sun there half an hour high--I see you also face to face." There is a definite concreteness in these lines. Whitman is directly looking at nature. Thus we have people and we have nature, and they are both important to Whitman. By the use of visual images Whitman has told us that it is late afternoon. Instead of saying that the sun was about to fall below the horizon, we are presented with the image, "...--sun there half an hour high--." We are also told that Whitman is directly confronting nature by the use of another image, "I see you face to face!" People and nature are very important to Whitman.

In section two Whitman deals at greater length with the human being in the poem. The human as well as the non-human element is used to increase the sense of oneness of all experience. He deals with the feeling of oneness with the men and women of the future who will encounter the same images as he. Foremost in Whitman's mind seems to be the simple scheme in which every object as individual is disintegrated. Whitman seems to be after the essence of everything. In place of the past or future, he sees the similitudes between them; in place of single images, he sees "the glories strung like beads." Throughout this section the feeling of oneness prevails. This feeling is derived from the visual imagery. "Others will see the shipping ..., will enter the gates of the ferry ..., will watch the flood-tide..., will enjoy the sunset, the pouring in of the flood-tide, the falling-back to the sea of the ebb-tide." Time seems to

have lost its importance. Whitman even seems to have lost his sense of individuality. All this is done by the visual imagery presented in section two. Others will see these images and others will experience the emotions of Whitman. These visual images remind us of the constancy of nature.

In section three there is a continuation of this idea of oneness and the meaningless nature of time. There seems to be a universal relationship between these images and the human being. Whitman implies that all men can experience these sensations in crossing the river. "Just as you were refreshed by the gladness of the river ..., I was refreshed." We can all experience the happiness of the river and the bright flow; we can all hurry with the swift current; we can all see the masts of the ships. These images seem to make the time element even less important. These sensations are concretely presented to us by a group of images in the first part of section three. *True!*

Beginning with the line, "Watched the Twelfth-month sea-gulls," there seems to be a feeling of exhilaration. This is caused by the abundance of concrete detail, mainly appealing to the sense of sight and the sense of motion. The first image in the long series begins by directing our sight upward, where it is immediately held by the floating, oscillating motion of the birds. It is then concentrated on the colors, sharply contrasting light and darkness. Out of these details the whole passage grows. The motion of the gulls continues as they edge toward the south; then is repeated in the flying vapor, the white wake, the swinging motion of the gulls, the scalloped edged waves, and the frolicsome crests. The light imagery *River - symbol of life a refresh image*

that began with the glistening yellow of the gulls, extends through the reflection of the summer sky in the water, the beams, the spokes of light in the sunlit water, the haze and the vapor flying in fleeces, the white sails, the pennants, the white wake, and the glistening crests. Glistening crests seem to have an indication of both light and motion.

As section three proceeds there is a sudden change. The feeling of exhilaration and buoyancy achieved by the clusters of light and motion images seem to be altered by the flags of all nations and the lowering of them at sunset. The waves are seen in the twilight and the imaginative vision is no longer so markedly directed upward and toward the horizon. Instead it is fixed by the falling light upon what is immediately before it, the docks, the river. There is a contrast of light and dark on the gulls bodies, in the motion of the birds bodies away toward the south and out of the scene, and in the violet tinge of the fleeces. The idea of contrasts has now become dominant.

As the sense of motion becomes a falling one, loosing its vigor and soaring quality, so the light changes to shadows and darkness, and then to the wild red and yellow of the foundry fires, burning into the night. The flags fall at sunset and the firelight, whose flickering quality brings to mind the original light of the gulls, ultimately is cast down into the streets.

The many images of this section are presented almost as a list. They are not a list of separate objects. The words become effective as they function in context of other words. They work through a pattern of light and motion which is first established and then altered. Their status as individual

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images disappears in the sense of a single pattern of light and motion. These images first evoke exhilaration and then give way to a feeling of the forbidden and the threatening. Thus the many symbols and images presented in this section are directed at our receiving one total effect.

Section four seems to have a curious and special meaning. It indicates a change of mood. The use of the past tense and the matter-of-fact tone seem to indicate this change.

In section five Whitman asks, "What is then between us? What is the count of the scores of hundreds of years between us?" These questions almost seem rhetorical. They seem to indicate to me that through the imagery in section three and the nature of section four, that Whitman has transcended time and space and reached the modern reader. He has transcended time and space again, it seems, when he says, "Brooklyn of ample hills was mine, I too walked the streets of Manhattan island." The very nature of these images seems to indicate that we are now dealing with the present.

In section six Whitman seems primarily concerned with the self and with particular reference to the ugly side of identity. This ugliness of life is brought out by the use of imagery. Whitman says that he was a wolf, a snake, and a hog. We can clearly see these images. There seems to be an emphasis on life and what each of us gets out of life. We must each live our own lives. "The role is what we make it, as great as we like, or as small as we like, or both great and small."

The emphasis of the ugly side of identity is clear from the opening line of section seven. "Closer yet I approach you."



He is closer to the others of the future as they are to him for his recognition of the ugly, the sensual, the elements of his own nature normally thought of as separating him from the others.

In section eight there is a reappearance of images. The sunset first reappears, then the scalloped edged waves and finally the sea gulls oscillating their bodies, the hay boat, the belated lighter. These images seem to be a passage of rhetorical questions. But they fully prepare us for section nine, which is another listing of details. These images are essentially the same as appeared in section three. There are the crested and frolicsome waves, and once again, the scalloped edged epithet is applied to them. Once again the sea gulls are seen wheeling in large circles high in the air. The summer sky is reflected in the water as well as the spokes of light. There are white sails and flags, and once again, the foundries cast their red and yellow light into the darkness. But there are a number of differences between section three and section nine. The first is the difference in tone which derives from the imperative nature of the verb that is used throughout to begin the lines, giving them conviction and assurance that they did not have before. Though the images named are the same, though the sunset occurs and with it the falling motion and the disappearance of natural light, the awareness of this is overcome by the force of the imperative. "Sound out..., live..., fly on..., flaunt away..." The light changes to the glare of the foundry chimneys but Whitman defies this wildness. "Burn high...and cast black shadows...cast red and yellow light." And the final motion is not a falling one. The

fires are commanded to cast their light over the tops of the houses but not down into the streets. Other details are introduced in such a way as to reinforce the differences. "Stand up beautiful hills of Brooklyn! Stand up tall masts of Manhattan!" The imperative nature of the verb transforms the masts and the hills, previously only mentioned, into images that intensify the quality in a new and final way.

There is a feeling of motion carried throughout the poem. The boat moves from one shore to the other, the tide rises and falls, and the imagery seems to oscillate. This imagery, concretely stated throughout the poem, is essential to the overall meaning of the poem. Whitman is confronting nature directly in the opening lines of the poem. The imagery of those lines shows this clearly. Whitman says in the final section, "We use you and do not cast you aside..., we fathom you not--we love you..., you furnish your parts toward eternity, great or small, you furnish your parts toward the soul." Whitman has utilized, as we may also, the images to "furnish parts toward the soul."

S Robert Powell  
English 19  
Mr Byrne  
August 26, 1964

The Signal's Resis

(A+)

W. H. H. H.

"all of you young people who served in the war, you are a lost generation..." "You she insisted. You have no respect for anything." [L. Stein]

Later when I wrote my first novel I tried to balance Miss Stein's quotation.... with one from Ecclesiastes. [Hemingway]

Problem II — Does Hemingway's quotation from Ecclesiastes balance the one by Miss Stein.

Hemingway presents in The Sun Also Rises a situation in Paris after the First World War. Hemingway has adapted the legend of the Fisher King in presenting his novel. The legend <sup>which</sup> tells how the king was wounded in the loins and how he lay wasting in bed while his whole kingdom became unfruitful.



There was thunder but there was  
 no rain; the reivers dress up, the  
 flocks had no increase and the  
 women bore no children. This  
 same situation is presented in The  
Sun Also Rises. The hero now  
 is not the Fisher King but Jake  
 Barnes. He has been wounded  
 and he lives in a world that  
 is absolutely sterile. T. S.  
 Eliot has also presented a  
 situation somewhat like the Fisher  
 King in his poem The Waste Land.

The generation after the war  
 is not a lost generation however.  
 They are no different from the  
 preceding generations. "one  
 generation passeth away, and  
 another generation cometh."  
 This quotation from Ecclesiastes  
 implies that there is a  
 constancy in nature and  
 that no <sup>matter</sup> what era of time  
 the earth always presents the

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same problems and situations  
for that particular generation.  
Jake is like the Fisher King.  
~~The~~

The quotation from Ecclesiastes implies that there is always a problem for each generation to deal with. The "Wind returneth again according to his circuits; all the rivers run into the sea yet the sea is not full." We can see that the Sun also Rises is representing a situation that is not new. Jake Barnes is confronting a major problem with himself and with his generation. He has trials and tribulations but he encounters them.

Perhaps ~~not~~ the last generation, as Mrs. Stein calls it, has no respect for anything but did generations before it have respect. Human

nature is not going to change. There will always be people like Jake Barnes who must face a sterile world.

The young people who served in the war were meeting a Challenge to their generation. They were doing what they had to do to maintain their identity. Why should they respect anything, when all around them they were exposed to the disgusting and cruel world and the war. They were merely reacting to the situation as best they could. The world was not exactly a pleasant place to live in during the First World War.

I do not feel that Whitman's quotation from Ecclesiastes completely balances Miss Steen's remarks. Throughout The Sun Also Rises there is a direct exposing of Jake's Character.

(3)

But how could the quotation of Miss Stein be completely valid. No generation is completely lost. The generation of Hemingway and the one after the ~~war~~ of First World War was like all other generations. If it was lost, then all generations have always been lost.

Hemingway has shown that his characters are simply a product of their generation. But they are not lost. They are like any other generation. The world is essentially the same.  
~~There is~~

There are no lost generations in my opinion. The quote from Ecclesiastes shows this in part. If Miss Stein's "lost generation" is lost then all preceding generations are lost. The constancy is shown brilliantly by the quotation that "the sun



also sureth." Hemingway  
does not balance completely  
Mrs. Stein's, somewhat in  
my opinion, invalid opinion.

“There is nothing  
more liberating than  
age.”

*Liz Carpenter*

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FRANÇOIS RABELAIS

French 426

S. Robert Powell

Spring 1965

Très bonne note

Au sourire de Marot répond bien haut le rire fameux de Rabelais: Né (1483 ?) à La Devinière près de Chinon, François Rabelais, d'abord novice au couvent des Cordeliers de la Baumette, est avec Pierre Lamy au monastère cordelier de Fontenay-le-Comte: un cercle humaniste se réunit alors autour de l'avocat qu'il fréquente. Rabelais s'y familiarise avec le droit. Un indult du Pape lui permet de passer dans l'ordre bénédictin, à l'abbaye de Maillezaïs. Il suit l'évêque (Geoffroy d'Estissac) en ses déplacements, en particulier à l'abbaye de Ligugé, près Poitiers. Il séjourne à l'abbaye de Ligugé en compagnie du poète Jean Bouchet qui l'initie aux acrobaties verbales des rhétoriciens. Enfin, il complète sa connaissance du droit, des gens de justice, des termes de jurisprudence, qui lui inspireront tant d'allusions satiriques.

Entre 1528 et 1530, il visite certainement Paris, et peut-être d'autres Universités. Puis brusquement, vers 1530, il quitte le Poitou. Son "moinage," comme on disait alors, est terminé.

On le retrouve à l'Université de Montpellier, où, sans l'autorisation de ses supérieurs ecclésiastiques, en habit, non de moine, mais de prêtre séculier, il étudie la médecine et prend ses premiers grades. Il est nommé médecin de l'Hôtel-Dieu de Lyon en novembre 1532. Il publie alors quelques ouvrages d'érudition, parmi lesquels une édition des Aphorismes d'Hippocrate, préparée à la Faculté de Montpellier. Puis il lance, sous le pseudonyme d'Alcofrybas Nasier (anagramme de François Rabelais) des ouvrages amusants, le Pantagruel et un almanach facétieux, La Pantagrueline prognostication.



Son séjour à Lyon est coupé par une visite à Rome, où il accompagne, en qualité de médecin, l'évêque de Paris, Jean du Bellay, envoyé par François Premier en mission extraordinaire auprès du Pape. Peu après son retour, il donne la Vie inestimable de Gargantua, père de Pantagruel, qui allait rapidement consacrer sa réputation de conteur.

Bientôt, il retourne à Rome, avec Jean du Bellay, nommé cardinal. De là, il adresse à son premier protecteur, Geoffroy d'Estissac, de longues lettres, véritable journal des menus faits de la vie romaine. Il lui envoie aussi, par la valise diplomatique, des graines de cardes, de citrouilles, de salades et de plantes d'ornement pour ses jardins de Ligugé. Comme il s'était absenté deux fois de l'Hôtel-Dieu de Lyon "sans congé prendre," il est remplacé dans son poste de médecin dudit hôpital. Heureusement, revenu en France, il est pourvu d'une prébende par Jean du Bellay, qui le nomme chanoine de sa collégiale de Saint-Maur-les-Fossés.

Il n'y demeura pas longtemps. En 1537, il revient à la médecine qu'il exerce à Narbonne, à Lyon, à Montpellier, où il est reçu docteur. Il fait un troisième séjour en Italie auprès de Guillaume du Bellay, frère du cardinal, gouverneur du Piémont. Rentré en France et nommé maître des requêtes du roi, il publie en 1546 le Tiers Livre des faicts et dicts héroïques du noble Pantagruel. Ce livre ayant été condamné par la Sorbonne, comme les deux premiers. Rabelais croit prudent de passer à Metz, terre d'Empire.

Il y exerce les fonctions de médecin de la ville. Ses ressources sont insuffisantes, au grand dommage de ses études, déclare-t-il à Jean du Bellay, qui l'emmène une troisième fois à Rome (1548). En passant à Lyon, il publie les premiers chapitres du quatrième livre de Pantagruel. La suite de l'ouvrage ne devait paraître qu'en 1552, un an avant la mort de Rabelais. Pendant les deux dernières années de sa vie, il avait été pourvu de la cure de Meudon. Il semble bien qu'il ait peu résidé dans sa cure et se soit contenté d'en percevoir les revenus. Il avait d'ailleurs résigné ce bénéfice ecclésiastique lorsqu'il mourut à Paris, en 1553.

Neuf ans après paraissaient, sous le titre de l'Isle Sonante, les seize premiers chapitres du Cinquiesme livre de Pantagruel, dont l'édition complète fut publiée en 1564.

(This account of the life of Rabelais was taken from the following books: 1. La Renaissance des Lettres en France, Jean Plattard.

2. La Littérature Française de la Renaissance, V.L. Saulnier)

PANTAGRUEL

L'ouvrage comprend trois parties: les "enfance" du héros gigantesque, doué déjà d'un appétit et d'une force prodigieux; ses études à Poitiers, Toulouse, Montpellier, Valence, Angers, Bourges, Orléans, et surtout à Paris, où il rencontre Panurge, un joyeux coquin; le retour au pays natal, l'Utopie. Les Dipsodes l'ont envahi ils en assiègent la capitale, la ville des Amourotés. Aidé de ses "apostoles" (Panurge, Epistemon, Eusthènes, Carpalim), Pantagruel défait les Dipsodes et leur roi Anarche, le capitaine Loup-garou et ses géants. L'oeuvre est plus complexe qu'il ne paraît.

Récit réaliste pourtant: dans l'évocation de la sécheresse, dans la topographie du voyage d'études, dans les allusions aux Indulgences.

Satire contre la routine scolastique: critique des argumentations sophistiquées; critique des compilations ridicules et des fatras édifiants.

Oeuvre sérieuse enfin, d'humaniste et d'évangélique. Une magnifique lettre de Gargantua à Pantagruel étudiant à Paris brossait un tableau enthousiaste des progrès de la culture. Et Pantagruel faisait voeu de faire prêcher l'évangile "purement, simplement, entièrement," contre les "constitutions humaines, et inventions dépravées...d'un tas de papelards et faux prophètes."

Cette panacée offrait ainsi de quoi plaire au peuple, aux provinciaux de toutes provinces, aux railleurs, aux humanistes, aux esprits libres: autant de gages de succès.  
(Taken from La Littérature Française de la Renaissance, V.L. Saulnier)

GARGANTUA

Le plan est le même que dans le Pantagruel: naissance et enfance du géant; ses études; la guerre contre Picrochole, la fondation de l'abbaye de Thélème. L'élément gigantesque et merveilleux n'a pas disparu: porté onze mois, Gargantua naît par l'oreille gauche de sa mère, crie "à boire!" en venant au monde, boit le lait de dix-sept mille neuf cent treize vaches, porte une chemise de neuf cents aunes de toile, pend au cou de sa jumet les cloches de Notre-Dame... Mais l'intérêt majeur du récit se déplace.

Les éléments de réalité se multiplient. Les scènes villageoises semblent prises sur le vif. La guerre picrocholienne, déclenchée par la querelle des fouaciers de Lerne et des bergers de Seuillé, se déroule tout entière en pays chinonais: on en peut suivre l'itinéraire sur une carte. Et l'abbaye de Thélème est un château de la Renaissance.

La satire se développe. Satire contre la Sorbonne. Satire contre la guerre de conquête et d'ambition. Satire contre le monachisme: les moines sont ignorants, malpropres et glutons comme frère Jean des Entonneurs; et, de surcroît, hypocrites, corrompus et paresseux. Satire contre les pratiques superstitieuses: culte des reliques, culte des saints protecteurs de maladies, pèlerinages. Et l'abbaye de Thélème est consacrée à fonder "la foi profonde," l'évangélisme.

(Taken from La Littérature Française de la Renaissance, V. L. Saulnier.)



### L'ART DE RABELAIS

Quelques caractères du style de Rabelais procèdent de sa culture et reflètent l'esprit de la Renaissance: tel ce pastiche de l'éloquence cicéronienne, ample et cadencée, par quoi il a voulu ennoblir les lettres et les harangues de ses personnages; tel encore cet emploi fréquent, abusif parfois, du vocabulaire savant. En même temps, des humbles origines de son oeuvre, son art a gardé une saveur plébéienne.

Mais ni la culture de l'humaniste, ni la verve populaire ne caractérisent tout l'art de Rabelais. Il comporte des mérites originaux, qui s'imposent d'emblée à l'admiration. C'est d'abord ce charme indéfinissable qu'on appelle la vie. Elle tient en partie au goût de Rabelais pour le détail concret et pittoresque. C'est dans la vie même que Rabelais prend les détails qui peignent l'action et les personnages de son livre. La fécondité de l'invention est un autre caractère de son génie. Elle se manifeste et dans les récits et, plus encore peut-être dans les devis, dissertations et discussions. Son imagination transforme avec aisance les matériaux les plus hétérogènes en arguments dialectiques. La plénitude, l'exubérance, l'énormité devaient distinguer Rabelais entre tous nos écrivains. Enfin la qualité saine et généreuse de sa pensée le recommandera toujours. On doit regretter que la grossièreté de son langage le prive d'un grand nombre de lecteurs: elle n'est pas, il faut le dire, immoralité. Il ne se vante pas lorsqu'il déclare que ses écrits sourdent de "bon, franc et loyal courage."

(The preceding was taken from "La Renaissance des Lettres en France," by Jean Plattard, pp. 68-69)

SATIRE

Rabelais, au fond, et malgré l'apparence, est de la première famille. Il est pour la sagesse du Christ, la sagesse de Saint Paul et d'Erasmus. Les circonstances, en lui présentant tout de suite des obstacles, l'invitent, dans son oeuvre écrite, à être d'abord un homme qui dit non. Et c'est la définition du satirique. L'instinct d'opposition à ce qu'il n'aime pas est puissant.

Ne disons pas que la grandeur de Rabelais fut, partant de la satire, d'aboutir à une pensée. Rabelais n'est pas "contre" par principe, ni surtout par jeu. Il y a deux degrés dans l'audace du chansonnier: celui-ci peut, dans la carrière, se faire insolent, conquérant, intrépide; l'autre, à côté, malgré l'apparence, peut se faire le complice d'un gouvernement, ouvrant une soupape à la hargne du public. Rabelais est de la première race. Il ne joue pas. S'il cingle et fustige, c'est à partir d'une conviction positive, et pour rejoindre une solution positive. S'il présente souvent, au départ, sa pensée comme un refus, c'est un refus opposé à ceux qui refusent, autrement dit les fanatiques et les persécuteurs. Il est "contre" parce qu'il voulait nettoyer les écuries d'Augias, ou chasser les marchands du temple.

Dans cette mesure, lorsque nous donnons à la sagesse ou la philosophie de Rabelais le nom d'évangélisme, nous ne voulons pas tellement dire qu'il se rattache à un credo; car il inscrit dans cette voie sa propre marche: et puis, l'évangélisme lui-même est une recherche plus encore qu'un décalogue.

Rabelais n'est pas "refusant." Mais il fait sa mission de refuser les refus et les bornes. Il n'est pas "contre," mais d'abord contre ceux qui sont "contre."  
(Taken from "Dessein de Rabelais," by Saulnier, pp.133-136.)

“If I can leave a single message with the younger generation, it is to lash yourself to the mast, like Ulysses if you must, to escape the siren calls of complacency and indifference.”

*Edward M. Kennedy*

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JEAN CALVIN  
MAURICE SCEVE

French 426

S. Robert Powell

Spring 1965

Good notes



INTENTION ET METHODE

Si l'existence a, pour l'homme, une signification, et si la vie est, pour lui, orientée vers une fin, il faut qu'il connaisse et cette signification de l'existence et cette fin de la vie.

Apprendre et savoir: tel est l'idéal de la sagesse. Agir (et agir bien), celui de la sainteté. Le problème des rapports de la sagesse et de la sainteté, ne se pose, à vrai dire, que dans un climat chrétien. Y aurait-il donc une opposition essentielle entre la sagesse et la sainteté, entre le fait de connaître la Vérité et celui de pratiquer le Bien, entre, en définitive, la connaissance et l'action?

La réponse doit être fournie par une réflexion portant non pas seulement sur les deux attitudes intellectuelle et pratique de l'homme, mais sur l'homme lui-même, sa situation dans le monde, et sa situation devant Dieu. Or, cette double situation de l'homme dans le monde et devant Dieu, Jean Calvin l'a vécue, l'a soufferte, l'a assumée, en a saisi la signification, et l'a décrite: de là est née la structure interne de la Réforme calvinienne.

Pour donner un exposé de la pensée du Réformateur, il est moins utile de se placer à un point de vue historique qu'à un point de vue systématique. Mais on ne saurait méconnaître que, pour Calvin, il ne s'agit pas de notions abstraites quand il est question de sagesse ou de sainteté, mais bien de réalités personnelles: la sagesse et la sainteté sont toujours la sagesse et la sainteté d'une personne: Dieu, Jésus Christ, l'homme. Et même, il n'y a de sagesse qu'en Dieu, de sainteté qu'en Dieu, parce qu'il n'y a que Dieu qui soit Sagesse et

Sainteté. Des lors, c'est dans la mesure où il donne sa Sagesse et sa Sainteté, et où elles sont reçues, qu'il y a des sages et des saints.

De ce point de vue, la vision calvinienne de l'homme dans le monde s'oriente dans deux perspectives: elle considère l'homme loin de Dieu--il est perdu, et l'homme appelé par Dieu, élu par Dieu--il est sauvé.

(The above information on Jean Calvin is based on Jean Boisset's book, Sagesse et Sainteté Dans la Pensée de Jean Calvin, 1959)

#### L'INSTITUTION CHRÉTIENNE DANS LA LITTÉRATURE DU XVI<sup>e</sup> SIÈCLE

Au mois de mars 1536, paraissait, à Bâle, un petit in-8° de 520 pages, appelé un à grand retentissement non seulement au XVI<sup>e</sup> siècle, mais longtemps après. Écrit en latin, il portait ce titre: Institutio religionis christianæ, qui a été traduit ensuite et qui <sup>est</sup> passé à la postérité sous la forme suivante:

(1541) Institution Chrétienne. Elle était adressée toujours en latin, au très chrétien roi de France. Il était signé d'un nom à peine connu chez les humanistes et complètement ignoré du grand public: Jean Calvin. On peut dire que l'Institution Chrétienne est le premier ouvrage de théologie qui se soit produit dans notre littérature nationale. Pour la première fois, avec l'Institution Chrétienne, notre génie national aborde le problème religieux, tel que l'avait posé, dans notre monde occidental, depuis plus de quinze siècles, la tradition judéo-chrétienne diffusée par l'Empire romain. Il le fait, avec ses tendances particulières, de son point de vue, à l'occasion d'un vaste mouvement de protestation, d'une immense aspiration vers la réforme, qui travaille l'Eglise, en France, à cette date.

L'Institution Chrétienne s'est posée, en s'opposant au Pantagruel, comme elle se posait en s'opposant à la littérature orthodoxe, enfermée sous la dénomination assez vague de la Tradition. Il faut dire davantage, elle a imposé à la littérature catholique elle-même des préoccupations nouvelles pour le fond, et pour la forme, la nécessité de s'exprimer dans la langue nationale. À ce titre, elle constitue plus qu'une date. C'est un événement qui a eu sa répercussion sur l'histoire du sentiment religieux en général, sur l'orientation du catholicisme dans notre pays, sur la réforme des mœurs dans le clergé, sur l'évolution enfin de notre langue.

(The above article is based on Albert Autin's book, L'Institution Chrétienne de Calvin, 1929)

### MAURICE SCEVE

La Renaissance lyonnaise allait offrir à la France, avec Maurice Scève, l'un de ses plus grands poètes. Né à Lyon, sans doute en 1501, Scève sera, avec Etienne Dolet, l'âme de cette Renaissance, à sa plus belle époque. Elle est finie quand il meurt, vers 1560.

En 1533, étudiant en Avignon, il crut découvrir, dans l'église des Cordeliers, le tombeau de la Laure de Pétrarque: ce qui le fit un peu connaître. Puis, dès 1536, il est le prince des Blasonneurs: dans le fameux "concours," il a donné cinq blasons, ceux du Front, du Sourcil, du Soupir, de la Larme, de la Gorge; et le Sourcil fut jugé le meilleur de tous. Avec le Tombeau du Dauphin (1536), dont il est le principal collaborateur, il s'affirme comme un des premiers poètes de France. Mais par la facture de ses poèmes, il n'est encore qu'un excellent élève des Rhétoriciens, en même temps qu'un de nos maîtres en poésie latine.

Vers 1536, il commence à préparer son chef-d'œuvre. Ce sera Délie (1544), une suite d'épigrammes d'amour. Le poète part d'un fait très simple, l'aventure amoureuse, mais pour l'étudier avec patience dans son plus grand développement, depuis le coup de foudre, à travers les progrès de l'âme vers "plus haute vertu," jusqu'à l'immoralité de la bonne gloire. Cette histoire, il la relatera dans une forme étroite, le dizain de décasyllables. Et ce qu'il donne ainsi, ce sera l'un des livres les plus denses et les plus riches de toute la poésie française.



Son secret: l'amour relaté est celui d'un homme de trente-cinq ou quarante ans, passionnément amoureux pour la seconde fois, et qui, dans une passion de la quarantaine, revit celle qu'il vécut à l'âge de vingt ans. Par bien des aspects, ce livre domine de haut son époque. Une idée souveraine de la mission du poète, et le dégoût des soucis vulgaires; un mélange d'idéalisme et de sensualité, dans une conscience qui, sur le propos de l'amour, exige d'elle-même, non sans souffrance, une analyse rigoureuse; l'art de faire servir une vaste culture classique, non exclusive d'un vivant souci de réalisme psychologique et pittoresque, à l'élaboration d'un style poétique raffiné, dût-on encourir le reproche d'obscurité: telles sont quelques-unes des valeurs de Délie.

Scève donnera encore, en 1547, la Saulsaye, une églogue délicate et ferme où, pour dire le dégoût de l'agitation et le bonheur du solitaire, chantent plusieurs de ses plus beaux vers. Une épopée didactique, Microcosme (1562), dira la grande aventure de l'humanité depuis ses origines, et comment, contre le malheur et la nécessité, elle tâche à établir sa domination sur la nature.

Autour de Scève, on peut regrouper une manière d'école. Tendrement liée à son maître, Pernette du Guillet compose des épigrammes et des chansons savantes et jolies. L'accent de Louise Labé, dans ses sonnets et ses élégies, est d'une passion plus sensuelle. Guillaume des Autels, Claude de Taillemont, Guillaume de La Tayssonnière, Philibert Bugnyon, sont, dans une large mesure, des poètes scéviens.

Ronsard et du Bellay, souvent un peu tendres pour les poètes coupables d'être venus avant eux, voudront bien saluer en Scève un précurseur.

(Taken from La Littérature Française de la Renaissance, by V. L. Saulnier, pp. 68-70)

#### LA VIE DE MAURICE SCEVE

C'est vers 1500 que l'on situe la naissance de Maurice Scève, dont la mort n'est guère mieux datée. Etablis à Lyon dès le début du XV<sup>e</sup> siècle, les Scève y occupaient une des premières places. Le père du poète, "personnage notable et apparent," y fut juge-mage jusqu'en 1517 et plusieurs fois conseiller.

C'est probablement dans la maison paternelle que Maurice Scève reçut, d'un précepteur ou de son père même, sa première instruction. Il poursuivit sans doute ses études dans une université italienne où il soutint sa thèse pour le titre de docteur (ès droits? on le suppose).

On perd sa trace entre 1520 et 1530, date à laquelle on le retrouve à Lyon où il assiste au mariage de sa soeur Jeanne; il avait deux autres soeurs. Il est possible que Scève se soit, durant ces dix années, retiré dans un monastère de l'Île Barbe où il aurait vécu simplement en moine laïc et connu au authentique apprentissage scolastique, se familiarisant ainsi avec ces sommes médiévales qu'il saura utiliser dans Microcosme.

En 1533, Scève est en Avignon. Il y fait la découverte du prétendu tombeau de la Laure de Pétrarque. On avait en effet chargé Maurice Scève, étudiant dans cette ville, de rechercher

le tombeau de Laure. De retour à Lyon dès 1534, Scève publie l'année suivante son premier ouvrage, une traduction d'un roman sentimental, La déplorable fin de Flamette, de l'espagnol Juan de Flores. Scève a composé des pièces, appelées blasons, composées à la gloire du corps féminin. Quel idéal féminin ces blasons révèlent-ils? Pour être belle aux yeux des poètes de ce milieu du XVI<sup>e</sup> siècle, la femme doit avoir les cheveux longs et d'un blond luisant; le front large, haut et plat; les sourcils sombres et bien arqués; la bouche petite avec des lèvres charnues; l'oreille blanche et potelée; le menton "fourchu"; le col long; le bras fort, mais souple; les doigts minces; le tétin dur et blanc; le buste étroit; le ventre rond; le nombril central; la croupe large; la fesse "bien troussée"; la cuisse ronde et grosse; et le pied petit, doux et délicat.

À la suite de ces blasons, Marot eut l'idée d'organiser un concours de contreblasons, dont il donna lui-même un modèle en écrivant l'Epigramme du Laid Tetin; concours auquel Maurice Scève se garda bien de participer.

Maurice Scève poursuivait alors la composition de ce qui allait être son chef-d'oeuvre, Délie, objet de plus haute vertu, recueil de 449 dizains, qui parût en 1544, orné de 50 emblemes. Qui est Délie? On a longtemps lu ce nom comme une anagramme de "L'Idée." Aujourd'hui, on est persuadé qu'il est le pseudonyme d'une femme réelle, la poétesse Pernette du Guillet, mais qu'il garde une valeur symbolique en désignant Hécate, Diane et la Lune.

De 1543 à 1546, Scève s'est peut-être retiré à l'Île Barbe, dans un établissement religieux. Scève, comme beaucoup de poètes lyonnais de ce temps, est un grand amateur de musique. Il joue du luth et s'intéresse à la théorie musicale, ce qui n'a pas laissé d'influencer le rythme de ses vers.

Les années qui précèdent et qui suivent l'avènement de Henri II voient grandir le prestige de Maurice Scève. Marguerite de Navarre lui demande de composer des sonnets liminaires pour ses Marguerites. Il fréquente les salons, en particulier celui de Louise Labé.

Maurice Scève, par la haute et sérieuse conception qu'il a de la poésie, et qui lui fait dédaigner rondeaux, ballades, virelais, chants royaux, par son mépris des goûts du grand public, peut apparaître comme un précurseur de la Pléiade; il est un des premiers en France à composer des sonnets.

De 1556 à 1560, Scève entreprend sans doute de nombreux voyages. Au printemps 1564, la peste se déclare et fait de terribles ravages. Certains, comme Bertrand Guégan, supposent que Maurice Scève en mourut et qu'il fut enseveli hâtivement. D'autres, comme V. L. Saulnier, pensent que la date de sa mort remonterait à 1560.

(This article, "La Vie de Maurice Scève," is based on Jean-Pierre Attal's book, Vie et oeuvres de Maurice Scève.)

The following is a letter written to Jean-Pierre Attal by V. L. Saulnier: "Scève est le premier poète en France à offrir dans un livre tout l'espace d'une "expérience" poétique, au sens le plus exigeant du mot. Une patiente impatience de l'instant, une curiosité pour voir à côté d'un effort pour acquiescer et pour former, tout ce qu'il faut de conscience des autres dans



la cruelle conscience de soi: ces aspects propres de ce qu'est une expérience sont dans Délie, de là cette luisance d'étoffe bien tissée et bien teinte.

A l'intérieur de ce livre, comme d'un livre à l'autre, Scève est encore le poète par une tendance constante à se dépasser, l'insatisfaction devant ce qui n'a plus à se faire, parce que ce qui est tout à fait compris est chose de mort: il faut toujours, page tournée, travailler à parfaire de nouvelles évidences.

Et si son plus jeune mérite était de réconcilier la morale avec le caprice ou le tempérament? Vers ou sentences offerts en rase campagne, comme un proverbe qu'on lirait toujours pour la première fois, à mémoire découverte, humide de rosée.

(This letter, written by Saulnier, was composed in December 1962)

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MELLIN DE SAINT-GELAIS

ANTOINE HEROËT

LA PLÉIADE

DÉFENSE ET ILLUSTRATION DE LA LANGUE FRANÇAISE

FRENCH 426

Spring 1965

S. Robert Powell

*book notes*

MELLIN DE SAINT-GELAIS (1487-1558) poet, nephew of Octovien de Saint-Gelais, was a man of good education, who knew not only Greek and Latin; he was also a musician. After a long sojourn in Italy, he became a priest, almoner to the king, and keeper of the library at Fontainebleau. He wrote light verses (rondeaux, madrigals, etc.) showing grace and mastery of the language, on frivolous themes for ladies of the court, also some lovely epigrams. He was one of the first to introduce the sonnet, and the spirit of the Italian Renaissance generally, from Italy into France. Saint-Gelais also wrote a tragedy, Saphonishe, from the Italian of Trissino, performed in 1559. When Ronsard, with the new poetic theories, first came forward, there was some conflict between him and the old poet, but a reconciliation was effected.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, Oxford, 1959)

ANTOINE HÉROËT (1492-1568), a poet of the circle of Marguerite de Navarre, author of the Parfaicte Amye, a poem written in reply to the Amye de Court, in which Bertrand de la Broderie, (a friend of Clément Marot) had depicted a cynical court lady who cares only for gallantry. The Parfaicte Amye is a subtle mystical monologue in which pure love is exalted as the supreme happiness, and the Platonic doctrine of love is set out (an early example of the influence of Platonism in the French Renaissance.) Héroët also translated Ovid's Ars Amatoria and wrote a poem (Androgyne) on the myth told by Aristophanes in Plato's Symposium to explain the origin of the mystery of love.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, Oxford, 1959)

Le manifeste de la Pléiade repose sur deux idées: 1. Il faut cultiver le français. 2. Il faut imiter les anciens. De là, ces deux termes du titre: Défense et Illustration. De là, cette division de l'ouvrage en deux livres. Mais la composition n'est pas à beaucoup près aussi rigoureuse qu'on pourrait le supposer d'après ce qui précède. Même au XVI<sup>e</sup> siècle, où l'on compose en général très faiblement, il existe peu d'ouvrages qui soient aussi désordonnés. La faute en est sans doute à la jeunesse de l'écrivain, à son inexpérience du métier littéraire, à son ardeur de combattant, à son désir de frapper fort et vite, peut-être aussi, dans une certaine mesure, à la collaboration de ses camarades. Certaines idées sont tour à tour émises, laissées, reprises, sans qu'on voie bien pourquoi; d'autres sont loin d'avoir le développement qu'exigerait leur importance; enfin, les obscurités, les illogismes et les contradictions sont la preuve évidente que l'auteur écrivait au courant de la plume, sans réflexion et sans méthode.

(Taken from, HISTOIRE DE LA PLEIADE, Henri Chamard, Paris, 1939, p. 168.)

La Défense est surtout une poétique. Mais en même temps qu'un système particulier de poésie, elle formule très nettement une théorie générale de l'art d'écrire. In ne faut pas s'y tromper: c'est bien la littérature tout entière qu'il s'agit de fonder sur un principe nouveau. Quel principe? L'imitation de l'antiquité. Du Bellay le déclare de la manière la plus formelle: C'est en se mettant à l'école de la Grèce et de Rome qu'on pourra seulement illustrer notre langue, restée jusqu'à ce jour si débile et si pauvre: "Toutes personnes de bon esprit entendront assez que cela que j'ay dict pour la deffense de notre langue, n'est pour decouraiger



aucun de la greque et latine: car tant s'en fault que je soye de cete opinion, que je confesse et soutiens celuy ne pouvoir faire oeuvre excellent en son vulgaire, qui soit ignorant de ces deux langues, ou qui n'entende la latine pour le moins." Et quelques pages plus loin, il précise encore sa pensée, lorsqu'il dit de notre langue: "Je ne te puis mieux persuader d'y ecrire, qu'en te montrant le moyen de l'enrichir et illustrer, qui est l'imitation des Grecz et Romains."

A cette imitation de l'antiquité, la Pléiade ajoute par reconnaissance l'imitation de l'Italie. Les Italiens, en effect, zélés disciples des anciens, ont su faire oeuvre d'art en marchant sur leurs traces, et leur littérature est un prolongement des deux littératures antiques. Lorsqu'on a su comme eux atteindre à la maîtrise, on mérite de servir de modèle. Imitation de l'antiquité classique et de l'Italie moderne---Voilà donc le principe de la nouvelle école.

(Based on Henri Chamard's book, HISTOIRE DE LA PLEIADE, Paris, 1939)

LA DÉFENSE ET ILLUSTRATION DE LA LANGUE FRANÇAISE-- A manifesto in prose of the doctrine of the school of the Pléiade, by Joachim du Bellay, published in 1549. It maintains the fundamental equality of all languages and the capacity of the French language for the treatment of the noblest themes, if its poetry is perfected by the study and assimilation of classical models (mere translation from classical authors is insufficient.) It recommends the invention, within discreet limits, of new words, the recovery of ancient words, the adoption of terms used by various craftsmen etc. It approves the intermixture of masculine and feminine rhymes, but not as rigorously binding. Above all it asserts that the natural facility of the poet is not enough, but must be supplemented by labor and art. The Défense was unfair in its condemnation of poets such as Clément Marot and Mellin de Saint-Gelais, who already applied much of what it advocated.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, Harvey and Heseltine, Oxford, 1959)

LA PLEIADE-- A name taken from that given to the seven most eminent Greek tragic poets of the reign of Ptolemy II (derived from the seven stars of the constellation the Pleiades) and applied in Ronsard's day to a group of poets of his "Brigade" or circle. It was composed of Ronsard himself, du Bellay, Pontus de Tyard, Baïf, Jodelle, Belleau, and Peletier. For the last of these, contemporaries substituted Dorat, (though he was a poet of no eminence) as the great humanist who inspired the school. The literary revolution effected by the Pléiade consisted in the abandonment of the medieval poetical tradition, its popular and frivolous subjects, and the founding of a new poetry. This was based on a profound study of

the Greek, Latin and Italian literatures, (notably Homer, Pindar, Horace, and Petrarch) and the substitution of classical and Italian models and of noble and aristocratic themes for those of the 15th century. The Pléiade was animated by a lofty idea of the role of the poet. It further aimed at a remodeling of the French language, enriching it by borrowing from or imitating Greek and Latin (e.g. it introduced the word "patrie") by the use of old French, technical and dialectical terms, and by the development of existing words, (making verbs from substantives); it substituted Greek mythology for national and Christian tales in poetic allusions. Du Bellay, who in his Défense et Illustration de la langue française, was the first spokesman of the school, and Ronsard, its greatest poet, laid down precepts for versification, dealing with caesura, enjambment, the use of masculine and feminine rhymes, inversion, hiatus, etc, of which the best were subsequently adopted by Malherbe.

The subsequent eclipse of the Pléiade was due to its excessive erudition, its too servile imitation of the classics, and the artificial character of much of its poetry.

(Taken from the OXFORD COMPANION TO FRENCH LITERATURE, by Harvey and Heseltine, Oxford, 1959)

CLEMENT MAROT

FRANÇAIS 426

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De très bonnes notes, peut-être  
plus détaillées qu'il ne fallait.

De très bonnes notes, peut-  
être plus détaillées qu'il  
ne fallait



### CLEMENT MAROT

Né en 1496 à Cahors en Quercy. Clément Marot connut une enfance simple et pauvre, absorbée en distractions champêtres. En 1506, son père, nommé secrétaire de la reine Anne de Bretagne en même temps que Jean Lemaire, gagnait Blois avec sa famille. Clément devait achever à Paris de bien médiocres études: Il se plaindra plus tard que les regrets lui aient "perdu" sa jeunesse.

Dès avant 1514, il est page chez Nicolas III de Neufville, seigneur de Villeroy; puis, vers 1516, clerc au procureur parisien Jean Grisson.

Élève studieux des rhétoriciens et des anciens, il traduit la Première Épilogue de Virgile, le Jugement de Minos de Lucien. Il offre à François Premier le Temple de Cupido, un récit allégorique dans le goût du Roman de la Rose, dont le thème est la recherche, par l'amant, du Ferme amour: une sorte de carte du tendre dans un symbolisme d'église.

Affilié comme clerc à la basoche du Palais et à la Confrérie des Enfants-sans-souci, il écrit pour le théâtre des clercs son Dialogue de deux amoureux.

Aspirant aux fonctions de poète de cour, il présente au roi une épître équivoquée où il lui demande une pension; consacré à la naissance du dauphin François une ballade allégorique. François Premier donne le poète à sa sœur Marguerite: c'est l'occasion d'une Épître du Dépourvu.

Valet de chambre de Marguerite, alors duchesse d'Alençon et de Berry, Marot est au camp du drap d'or. Charles d'Alençon prenant au camp d'Attigny le commandement d'une armée, il l'y suit comme chroniqueur, commente les opérations, et rendre vers

la fin de 1521. Puis il s'achemine vers l'expédition d'Italie qui mène au désastre de Pavie.

Or, par les soins de Nicolas Bouchart, voici, notre Clément incarcéré au Chatelet. Isabeau, son inconstante maîtresse, l'a dénoncé: Marot a mangé le lard, il a fait gras en temps de Carême. Ce fut, dit-on, pour manifester une rupture avec le Catholicisme, une sorte d'aveu de Réforme.

Tel ou tel, le cas était grave: une bulle de Clément VII avait rappelé l'obligation canonique du jeûne en termes violents. La captivité de François Premier privait les imprudents d'un éventuel appui. Marot se démène, écrit sans succès à Bouchart, sollicite son ami Lyon Jamet; grâce à lui, l'évêque de Chartres Louis Guiphard fait transférer Marot en ses propres cachots. En la "prison claire et nette" de Chartres, le prévenu prépare contre ses juges sa satire de l'Enfer. Puis François Premier rentre en France, et dès le premier mai, Marot "en liberté maintenant se pourmène."

Jean Marot meurt la même année et Clément, dès l'été 1526, demande à lui succéder dans sa charge. Enfin, en 1527 ou 1528, voici notre poète valet de chambre du roi.

C'était le bien-être, si l'on veut; et l'occasion de beaux voyages. Il suit la cour à travers la France, et visite ainsi à Toulouse son ami Boyssone.

Ce n'était pas la servitude, c'était une garantie relative. Dès octobre 1527, revoici Marot en prison à la conciergerie du Palais pour avoir voulu délivrer un suspect qu'on menait en geôle. François Premier fait relâcher Clément. Nouvelle alerte en mars 1532: le Parlement rouvre contre lui la procédure du

lard, le 1526; Marguerite dépêche Étienne Clavier pour étouffer l'affaire. Pendant tout ce temps, Marot compose.

Poète à gages, il célèbre en vers les événements de cour: il déplore et félicite tour à tour. Sa muse s'égaie cependant à des jeux moins professionnels, à propos de quelques incidents de sa vie personnelle: ainsi se plaint-il d'un valet qui lui dérobe son argent et son cheval. Avec cela, de belles pièces attrape-derniers: L'Épître au Roi du premier janvier 1532 lui vaut cent écus.

Enfin, un sujet plus profond, moins anecdotique, sollicite également sa muse. Marot rencontre à la cour la jeune Anne d'Alençon, nièce de la reine Marguerite: une idylle platonique s'ébauche, et cet amour sérieux, fidèle, inspire à Marot plusieurs poèmes.

À la même époque, Marot publie son premier recueil, L'adolescence Clémentine, recueil de ses vers de jeunesse. Il édite l'année suivante les œuvres de son père Jean Marot, et, pour le roi, celles de Villon.

L'année 1533 marque une reprise nouvelle de querelles entre Catholiques et Reformistes. Après L'Affaire des Placards, Marot est sur les listes noires. Il a fui, se réfugié à Ferrare, auprès de la duchesse, Renée de France.

Attaqué de nuit par des gens armés, Marot juge plus sur de gagner Venise. Ville riche, mais pour lui sans regard, où d'ailleurs il ne goûte qu'une sécurité relative. Et son cœur est resté en France. Par des épîtres au roi, à Marguerite, au dauphin François, il tache de préparer un retour en grâce.

En décembre 1536 il rentre. Un débat l'attendait à Lyon. Il existait un certain François Sagan. Il avait présenté au roi un violent libelle, son Coup d'Essai, contre Marot. Il accusait Marot d'hérésie, d'hypocrisie, d'ignorance, et de mauvaise vie, dans un écrit sans talent.

Redevenu poète au cour, Marot pratique la poésie de circonstances. Marot ne vieillira pas tranquille: de nouvelles imprudences vont le condamner à l'exil. Il publie la Traduction de Trente Psaumes et l'église n'aimait pas les versions en langue vulgaire, des textes sacrés.

Dès août 1542, la répression contre les Luthériens s'aggrave. Marot a jugé prudent de fuir. Marot s'est réfugié à Genève, la cité sainte du calvinisme. Il prépare la traduction complète du Psautier. Mais l'atmosphère ascétique lui pèse. Suspect d'ailleurs au consistoire, Marot quitte Genève pour la Savoie.

Les regards du poète sont restés tournés vers Paris. À Genève, il n'a pas renoncé à son rôle de poète royal de France. En 1544 il célèbre par une Eglogue la naissance de François de Valois, fils du dauphin et de Catherine de Médicis. Il mourut en exil, au cours d'un voyage à Turin, vers le 10 septembre 1544.

#### L'ART POÉTIQUE DE MAROT

La poésie est anecdotique. Le poète n'écrit que par circonstances. Poète officiel, poète de cour, Marot compose à ce titre des œuvres d'éloge, à propos d'une victoire, d'un mariage, d'une naissance, d'un décès. Poète personnel, il n'écrit souvent que dans une intention accidentelle et momentanée: requête, remerciement, salut.



La poésie est satirique, elle doit répandre la bonne semence de l'humanisme. Contre les tenants obstinés de l'obscurité, de l'injustice, de l'ignorance; contre les attardés et les attardeurs; contre tous ceux qui veulent réduire la liberté, la joie, le luxe et le plaisir: la poésie doit élever la protestation de l'esprit, le goût des consciences claires, d'une foi limpide, d'un sain épanouissement de l'être.

La poésie est un enjouement: plus d'une fois, le poète s'empresse de sourire de peur d'être obligé de pleurer. Mais on l'observera jouant de toutes les nuances du sourire: narquois, gai, naïf, mélancolique, courageux. Le principe de sa gaité sera dans la sagesse, qui méprise les coups du sort, et dans une forme de pudeur, qui le retient toujours de se livrer à nu.

Il y aurait sottise, là-dessus, à prendre Marot pour un amuseur, Marot n'est nullement incapable de voir et de ressentir dans sa profondeur, tout ce que l'humaine destinée comporte de grave et de douloureux. Marot est un poète de la meilleure race, de ceux qui refusent le tragique dans ses facilités.

Pour le reste, il renouvelle et enrichit la technique poétique française: par sa conception des genres poétiques (surtout l'épître, l'épigramme et l'élégie) et l'introduction du sonnet; par son goût des rythmes variés (chansons, psaumes), par la clarté et l'élégance du style (vocabulaire et syntaxe); par la finesse de la versification.

(The preceding was all taken from "La Littérature française de la Renaissance," 6th edition (1962), Saulnier.)

(The following is taken from "La Renaissance des lettres en France de Louis XII à Henri IV," Plattard)

1. Sa poésie se trouve transformée un peu par l'humanisme et beaucoup par la vie de la cour.
2. La littérature italienne a également influé sur son oeuvre. Il l'a connue surtout à la cour de la duchesse de Ferrare.
3. C'est lui qui a premier composé des sonnets en France.
4. Le génie de Marot--La véritable originalité de Marot est ailleurs. Elle tient dans un mot: l'esprit. Il est plus aise d'indiquer que de définir les modes principaux de cet esprit. Imprévu, léger, aisé, il anime récits et descriptions.
5. L'humeur caustique de Marot s'égare principalement dans ses épigrammes.
6. Le grâce est le trait le plus frappant des épîtres, les meilleurs et les plus fameux des poèmes de Marot.
7. Marot resta le maître du rondeau et de l'épigramme.
8. Marot est un disciple des rhétoriciens.

“If you aren’t going  
all the way, why go  
at all?”

*Joe Namath*

I 50  
II 13  
III 8  
IV 23  
94

Robert Powell 627

French 426

Midterm Examination

Spring 1965

I. TRUE-FALSE (50 points)

50

Oui=X Non=O

1. Le passage du Moyen Age à la Renaissance s'est fait brusquement. ☐
2. On voit toujours chez Marot et chez Rabelais des tendances médiévales. ☒
3. Les expéditions italiennes de Charles VIII, Louis XII, et de François I<sup>er</sup> ont accéléré le mouvement Renaissance. ☒
4. Les premiers humanistes français et italiens étaient des linguistes: ils ont fondé la science de la philologie. ☒
5. On ne trouve presque pas de trace de la Réforme dans l'oeuvre de Marot. ☐
6. Dès le commencement de son règne, François I<sup>er</sup> suivit une politique de persécution religieuse. ☐
7. C'est François I<sup>er</sup> qui fonda l'actuel Collège de France en 1530. ☒
8. On y enseignait le latin, le grec, et l'italien. ☐
9. Les châteaux de la Loire sont fortement marqués par le goût de l'architecture espagnole. ☐
10. En 1536, François I<sup>er</sup> invita Pétrarque à venir habiter en France. ☐
11. L'esprit de la Réforme se manifeste d'abord par le mouvement calviniste. ☐
12. L'influence de Luther dans l'oeuvre de Rabelais est beaucoup plus importante que celle d'Erasmus. ☐
13. Marot connaissait à fond l'antiquité grecque et latine. ☐
14. Il composa des épigrammes à l'imitation de Martial. ☒
15. Il faut remonter à Ovide pour trouver le modèle de l'épître naturelle. ☐
16. La plupart des épîtres de Marot sont des imitations frappantes de celles d'Ovide. ☐
17. Ce qui distingue Marot des Grands Rhétoriciens, c'est la sincérité de son inspiration. ☒
18. Le style marotique se caractérise par l'imprévu et le ton badin. ☒
19. Marot connaissait assez bien l'hébreu pour traduire en français les Psaumes. ☐
20. Marot ne connaissait pas du tout Pétrarque et ses imitateurs italiens. ☐



21. Il faut attribuer sa traduction des Psaumes à l'influence des partisans de l'Évangélisme.
22. Rabelais est né en 1515, près de Paris, dans l'Île de France.
23. On retrouve dans ses œuvres beaucoup de souvenirs de sa formation chez les Cordeliers et puis chez les Bénédictins.
24. Son père lui avait fait apprendre le grec à l'Abbaye de Seuilly.
25. Rabelais fait son début littéraire en 1532 avec la publication du Gargantua.
26. En 1534, voulant profiter du succès de sa première œuvre, il publie le Pantagruel.
27. Dans le prologue du Gargantua, il disait qu'il n'avait qu'un but: faire rire en buvant.
28. En effet, dans le Pantagruel et le Gargantua, les idées humanistes tiennent très peu de place.
29. On trouve dans le prologue du Gargantua une des premières allusions du XVI<sup>e</sup> siècle au Banquet de Platon.
30. Les "Silènes", une espèce de boîte de Pandore, étaient remplies d'une moelle précieuse et exquise.
31. Dans l'éducation scolastique de Gargantua, on voulait mettre l'esprit du jeune géant en contact avec les meilleurs textes de l'antiquité grecque et romaine.
32. Les précepteurs sophistes voulaient qu'on lise à Gargantua les Écritures Saintes tous les matins.
33. Le tableau de l'éducation scolastique que Rabelais nous offre est très exagéré.
34. Pourtant, il s'y connaissait bien, car il avait dû passer par là pendant ses années de moine.
35. Dans la guerre picrocholine, il s'agissait de faire le contraste entre un roi philosophe suivant l'idéal de Platon et un roi ambitieux avide de conquête impérialiste.
36. Rabelais fut le premier à proposer des procédés détaillés pour éviter la guerre.
37. Cet épisode du Gargantua est remarquable par la fusion des idées sérieuses, de l'observation réaliste des mœurs, et de l'art de conter.
38. La fondation de l'Abbaye de Thélème montre que Rabelais n'est plus partisan de l'Évangélisme.
39. Les habitants de Thélème, en faisant ce qu'ils veulent, sont guidés par les leçons d'une bonne éducation humaniste.



40. Dans l'imitation pétrarquiste, l'amour-passion se transforme peu à peu en amour spiritualisé à mesure que l'amant apprend à apprécier la beauté spirituelle de sa dame.
41. La Délie (1544) de Maurice Scève est le premier recueil à imitation pétrarquiste et platonicienne en France.
42. L'imitation pétrarquiste et platonicienne de l'Ecole de Lyon sert de transition entre Marot et la Pléiade.
43. La Défense et Illustration de la langue française n'est qu'une traduction assez maladroite du Dialogo delle Lingue de Speroni Sperone.
44. La langue française n'avait pas besoin de défense; Marot, Rabelais, et d'autres l'avaient suffisamment illustrée.
45. La doctrine de l'imitation des anciens, réclamée par DuBella dans la Défense, a décidé de l'orientation de la littérature française pour plus de deux siècles.
46. D'après DuBella, l'embellissement de la langue exige qu'on fasse beaucoup de traduction.
47. L'Olive (1549) est le premier recueil régulier à imitation pétrarquiste et platonicienne de la littérature française.
48. Le recueil de DuBella vaut surtout par la sincérité de l'inspiration amoureuse.
49. La pratique dans la composition de L'Olive est tout à fait compatible avec la théorie et ses recommandations dans la Défense.
50. Dans la Défense, DuBella conseille aux poètes d'imiter les sonnets de Marot.

II. Développez en français un des problèmes suivants:

- A. Les différences essentielles entre l'éducation scolastique et l'éducation humaniste de Gargantua.  
 B. Grandgousier, symbole des idées de Rabelais sur la guerre.  
 C. Le contraste entre la vie monastique et la vie des Thélémites.

III. Essayez de définir en deux ou trois phrases: 1) l'humanisme; 2) l'évangélisme; 3) le pétrarquisme.

IV. (In English) A. Translate the sonnet. B. State its theme. C. How is the theme expressed symbolically?

(sonnet attached)

Comme le champ semé en verdure foisonne,  
De verdure se hausse en tuyau verdissant,  
Du tuyau se hérissé en épi florissant,  
D'épi jaunit en grain, que le chaud assaisonne;

Et comme en la saison, le rustique moissonne  
Les ondoyants cheveux du rillon blondissant,  
Les met d'ordre en javelle(1), et du blé jaunissant  
Sur le champ dépouillé mille gerbes(2) façonne:

Ainsi de peu à peu crût l'empire romain,  
Tant qu'il fut(3) dépouillé par la barbare main,  
Qui ne laissa de lui que ces marques antiques.

Que chacun va pillant, comme on voit le glaneur  
Cheminant pas à pas, recueillir les reliques  
De ce qui va tombant après le moissonneur.

1. Les met d'ordre en javelle="arranges them in loose bundles"
2. gerbes="sheafs", "stacks"
3. Tant qu'il fut"jusqu'à ce qu'il fut"

NATIONAL AGRICULTURAL LIBRARY

Record for  
Posterity  
BLO 631

Foster E. Mohrhardt, Director

May 25, 1965

Leila P. Moran, Chief

Division of Acquisitions

Through: Bella E. Shachtman, Asst. Director  
Technical Services

Justification for Hiring Summer Student Assistant

The Publications Selection Section has lost two professional staff members: One on January 3, 1965 through promotion (GS-9) and the other on May 8, 1965 through transfer to another government agency (GS-11). OMS has not been able to fill these vacancies. The prospect for filling either Selection Officer/Searcher positions in the immediate future appears slight.

Help is urgently needed to cope with backlogs of selected citations:  
1. Citations resulting from the past activity of the Publications Selection Section when it was fully staffed. 2. Citations accumulated as a result of the present activity of those persons now assisting on a "time permits" basis.

SRP  
→ Student assistants with language competency can render useful assistance in searching activities. Unless we have such assistance, acquisition of new publications will drop considerably in the coming months. Through the cooperation of Mrs. Oliveri we have been able to interview one very promising applicant, Silas Robert Powell. His Form 57 and a copy of a job description are attached. Mr. Powell has language competency in French and Russian. Ability in the latter language is extremely important to us at the present time, since the Division Chief must assume searching and selection responsibilities in this area. It appears from our interview that Mr. Powell would be able to handle preliminary selection of Russian publications received on blanket order and unsolicited Russian and French gift publications with guidance, freeing the Division Chief's time for other administrative and supervisory matters. With his excellent competency in French, Mr. Powell could handle searching of Italian and Spanish as well as French citations.

The hiring of one or more student assistants should not interfere with personnel ceilings established for Acquisitions Division since we have the vacancies already referred to and no prospect of filling them in the immediate future.

Attachments (2)

cc: LM  
BES  
BLO ✓  
LPMoran/llf



National Agricultural Library  
Technical Services  
Division of Acquisitions  
Publications Selection Section  
Student Assistant (Typing), GS-1411-5

POS. NO.

I. INTRODUCTION:

The Publications Selection Section is responsible for selecting publications in the fields of agriculture and related sciences on a world-wide basis from bibliographical and other sources, searching selected citations to determine needs, and initiating requests for procurement by purchase, gift or exchange.

Incumbent performs Library Assistant duties such as searching citations, preparing orders for publications, and related duties.

II. DUTIES AND RESPONSIBILITIES:

A. Kinds:

1. Searches citations of moderate difficulty for separates and serials in necessary Library files.
  - a. Citations include titles cited in bibliographies, Library of Congress galley proofs, publisher's announcements, gift and exchange lists from societies, libraries and other organizations, as well as incoming requests from other divisions of the Library and agencies of the Department.
  - b. Citations are in foreign languages, as well as English.
  - c. Searching involves the ability to locate corporate as well as personal authors in the Public catalog (2,000,000 cards), serial records and alphabetical order file.
2. Prepares orders for publications to be acquired, by completing photoprinted citations or typing information on LF-317 order form.
  - a. Notes preliminary cataloging information located in searching such as correct author entries, related edition notes, other copies, and series notes.
  - b. Completes fiscal information on the order form as necessary.
3. Searches and prepares confirmation orders for foreign publications received on Farmington Plan.
4. Files unrevised in current serial citation file, serial gaps desiderata file, and regular desiderata file, when necessary.
5. Organizes additions to collection of publishers catalogs maintained for immediate use of the Acquisitions Division and the general use of the Library staff.
6. Performs related duties as required.

B. Responsibility for work of others:

Supervises Library Assistant, GS-4, when so delegated.

- 2 -

III. SUPERVISION AND GUIDANCE RECEIVED:

The incumbent operates under the general supervision of a librarian. Routine assignments are performed on own initiative and without close review. Work is subject to general review on completion for soundness of judgment and compliance with procedures. Assistance and guidance are available for interpretation or clarification of regulations and procedures. Available guidelines are the written and unwritten policies and procedures of the Section and the Division.

IV. OTHER:

1. Knowledge of one or more foreign languages is desirable.
2. Courses in Library Science or previous experience in Library work desirable.

Powell, S. Robert

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National Agricultural Library  
Technical Services-  
Division of Acquisitions  
Publications Selection Section  
Student Assistant (Librarian), GS-1410-5

Pos. No. 1484

I. INTRODUCTION:

The Publications Selection Section is responsible for selecting publications in the fields of agriculture and related sciences on a world-wide basis from bibliographical and other sources, searching selected citations to determine needs, and initiating requests for procurement by purchase, gift or exchange.

THIS IS A TEMPORARY POSITION

The incumbent serves as a student assistant and performs sub-professional work in the areas of library work designed to familiarize the incumbent with some of the professional work involved and the programs and policies of the office.

II. DUTIES AND RESPONSIBILITIES:

1. Searches citations for separates and serials in necessary Library files.
2. Prepares orders for Publications to be acquired, by completing citations or typing information on order form.
3. Searches and prepares confirmation orders for foreign publications received on Farmington Plan.
4. Files unrevised in current serial citation file, serial gaps desiderata file, and regular desiderata file when necessary.

III. SUPERVISION AND GUIDANCE RECEIVED:

Immediate supervision is received from the Supervisory Librarian. Work assignments are accompanied by detailed instructions, and explanation of the purpose of the service performed. Completed work is reviewed for accuracy and compliance with instructions.

EMPLOYEE'S COPY



635

Form AD-350-1  
(12-1-62)

## NOTIFICATION OF PERSONNEL ACTION

UNITED STATES  
DEPARTMENT OF AGRICULTURE

1. SOCIAL SECURITY NO. <b>198340586</b>		2. CK. CHAR. <b>9</b>		3. NAME - LAST-FIRST-MIDDLE <b>POWELL, S ROBERT</b>		1-MISS. 2-ARS. 3-MR. TITLE CODE <b>3</b>		NAME CODE <b>3</b>		4. FIRST 5. MID. 6. BIRTH DATE <b>2 12/12/43</b>					
7. VETERAN PREFERENCE <b>1</b>				8. TENURE GROUP <b>0</b>		9. EXPIRATION DATE STAT. LIMIT RETENTION		10. FEGLI <b>2</b>		11. RETIREMENT <b>2</b> 1-CS 2-FICA 3-FE 4-NONE 5-OTHER		12. SERVICE COMPUTATION DATE <b>06/15/65</b>		13. PHYSICAL HANDICAP CODE <b>00-NONE</b>	

14. CSC NATURE OF ACTION (CODED AND DESCRIPTIVE) CODES 1- <b>2.171</b>		EXCEPTED APPOINTMENT - NTE 2140 HRS OF SERVICE		15. NTE DATE <b>09/30/65</b>	
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16. EFFECTIVE DATE <b>06/15/65</b>		17. TYPE <b>A1</b>		18. IDENTIFICATION <b>Q</b>		19. REGION, CONGRESS OR BOARD OF EXAMINERS		20. DATE		21. TYPE		22. IDENTIFICATION		23. REGION, CONGRESS OR BOARD OF EXAMINERS		24. DATE	
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25. OFFICIAL TITLE OF POSITION FROM: <b>STUD ASST LIERN</b>		26. PERSONNEL POSITION NO. <b>1484</b>		27. STANDARD JOB NO.	
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28. WORKING TITLE OF POSITION		29. PAY PLAN <b>GS</b>		30. OCCUPATIONAL SERIES <b>1410</b>		31. SUB-CODE		32. GRADE STEP <b>05 1</b>		33. BASE SALARY <b>\$ 8,000.00</b>		34. RATE CODE <b>PA 1</b>	
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33. ORGANIZATIONAL STRUCTURE		34. CODE EMPLOYING OFFICE CITY: STATE:		35. DEPT. 1 2 3 4 5 6 7 8		36. ORGANIZATIONAL STRUCTURE CODES		37. OFFICIAL TITLE OF POSITION TO: <b>STUD ASST LIERN</b>		38. PERSONNEL POSITION NO. <b>1484</b>		39. STANDARD JOB NO.	
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40. WORKING TITLE OF POSITION		41. PAY PLAN <b>GS</b>		42. OCCUPATIONAL SERIES <b>1410</b>		43. SUB-CODE		44. GRADE STEP <b>05 1</b>		45. BASE SALARY <b>\$ 8,000.00</b>		46. RATE CODE <b>PA 1</b>	
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45. ORGANIZATIONAL STRUCTURE <b>NATIONAL AGRICULTURAL LIBRARY OFFICE OF THE DIRECTOR TECHNICAL SERVICES DIVISION OF ACQUISITIONS PUBLICATIONS SELECTION SECTION</b>		46. CODE EMPLOYING OFFICE CITY: <b>WASHINGTON 25</b> STATE: <b>D.C.</b>		47. DEPT. 1 2 3 4 5 6 7 8		48. ORGANIZATIONAL STRUCTURE CODES <b>AG 12 03 01 4001</b>		49. CITY AND STATE (OR COUNTRY) <b>WASHINGTON D.C.</b>		50. LOCATION CODES STATE: <b>08</b> CITY: <b>0010</b> COUNTY: <b>001</b>		51. POSITION OCCUPIED 1-COMPETITIVE 2-EXCEPTED		52. FROM: 1-PROVED 2-WAIVED		53. NAME		54. STATE CODE <b>0 PENN. 37</b>	
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55. SUBJECT TO COMPLETION OF PROBATIONARY OR TRIAL PERIOD OF 1 YEAR COMMENCING:		56. SERVICE COUNTING TOWARDS CAREER OR PERMANENT TENURE COMMENCING:		57. TYPE OF APPOINTMENT CODE <b>06</b>		58. TYPE OF EMPLOYMENT 1-FULL TIME 2-PART TIME 3-INTERMITTENT		59. FEHBA COVERAGE 1-UNDETERMINED 2-ENROLLED 3-WAIVED	
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60. SEPARATIONS: SHOW REASONS BELOW AS REQUIRED, CHECK IF APPLICABLE		DURING PROBATION		FROM APPOINTMENT OF 6 MONTHS OR LESS	
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61. REMARKS:	
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NTE 1040 Hours in one service year beginning 06 15 65.



Form AD-350-1  
(12-1-62)

## NOTIFICATION OF PERSONNEL ACTION

UNITED STATES  
DEPARTMENT OF AGRICULTURE

1. SOCIAL SECURITY NO.	2. CK. CHAR.	3. NAME—LAST-FIRST-MIDDLE	4. FIRST 5. MID.	6. BIRTH DATE
198340586	9	POWELL, S ROBERT	3 3 2	12/12/43
7. VETERAN PREFERENCE	8. TENURE GROUP	9. EXPIRATION DATE STAT. LIMIT RETENTION	10. FEGLI	11. RETIREMENT
1	0		2	2
12. SERVICE COMPUTATION DATE	13. PHYSICAL HANDICAP CODE	14. NTE DATE		
06/15/6500	00-NONE			

14. CSC NATURE OF ACTION (CODED AND DESCRIPTIVE)  
CODES1-  
2-317 RESIGNATION

16. EFFECTIVE DATE	17. TYPE	18. IDENTIFICATION	19. REGION, CONGRESS OR BOARD OF EXAMINERS	20. DATE	21. TYPE	22. IDENTIFICATION	23. REGION, CONGRESS OR BOARD OF EXAMINERS	24. DATE
09/15/65								

25. OFFICIAL TITLE OF POSITION  
FROM → STUD ASST LIBRN

26. PERSONNEL POSITION NO.	27. STANDARD JOB NO.	28. WORKING TITLE OF POSITION	29. PAY PLAN	30. OCCUPATIONAL SERIES CODE	31. GRADE STEP	32. BASE SALARY	33. RATE CODE
1484			GS	1410	05 1	\$5,000.00	PA 1

## 33. ORGANIZATIONAL STRUCTURE

NATIONAL AGRICULTURAL LIBRARY  
OFFICE OF THE DIRECTOR  
TECHNICAL SERVICES  
DIVISION OF ACQUISITIONS  
PUBLICATIONS SELECTION SECTION

34. CODE	EMPLOYING OFFICE	35. DEPT.	36. ORGANIZATIONAL STRUCTURE CODES	37. OFFICIAL TITLE OF POSITION	38. PERSONNEL POSITION NO.	39. STANDARD JOB NO.
0021	CITY: WASHINGTON 25	STATE: D.C.	AG 12 03 01 40001			

40. WORKING TITLE OF POSITION	41. PAY PLAN	42. OCCUPATIONAL SERIES CODE	43. GRADE STEP	44. BASE SALARY	45. RATE CODE

## 45. ORGANIZATIONAL STRUCTURE

46. CODE	EMPLOYING OFFICE	47. DEPT.	48. ORGANIZATIONAL STRUCTURE CODES	49. CITY AND STATE (OR COUNTRY)	50. LOCATION CODES	51. POSITION OCCUPIED	52. FROM: 1-PROVED 2-WAIVED	53. TO: 1-PROVED 2-WAIVED	54. STATE	55. CODE
	CITY: WASHINGTON	STATE: D.C.	08 0010							

55. SUBJECT TO COMPLETION OF PROBATIONARY OR TRIAL PERIOD OF 1 YEAR COMMENCING:	56. SERVICE COUNTING TOWARDS CAREER OR PERMANENT TENURE COMMENCING:	57. TYPE OF APPOINTMENT CODE	58. TYPE OF EMPLOYMENT	59. FEHBA COVERAGE
		06	1- FULL-TIME 2- PART-TIME 3- INTERMITTENT	0- UNDETERMINED 1- ENROLLED 2- INELIGIBLE 3- WAIVED

60. SEPARATIONS: SHOW REASONS BELOW AS REQUIRED, CHECK IF APPLICABLE  
DURING PROBATION FROM APPOINTMENT 6 MONTHS OR LESS61. REMARKS:  
CONTINUING EDUCATION

637

**The Riggs National Bank**  
of  
**Washington, D. C.**

PHONE: 783-5600

L. A. JENNINGS  
CHAIRMAN OF THE BOARD

ROBERT V. FLEMING  
ADVISORY CHAIRMAN OF THE BOARD  
CHAIRMAN, EXECUTIVE AND TRUST  
AND INVESTMENT COMMITTEES

RICHARD A. NORRIS  
PRESIDENT

FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N. W.  
POSTAL CODE 20006

CHARLES C. GLOVER, JR.  
VICE CHAIRMAN OF THE BOARD

JACK H. WILD  
VICE PRESIDENT AND MANAGER

June 16, 1965

Mr. S. Robert Powell  
The Channel House, Apartment 505  
824 New Hampshire Avenue, N. W.  
Washington, D. C. 20037

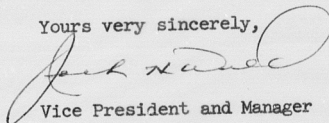
Dear Mr. Powell:

You recently opened a checking account with us and I wish to take this opportunity to welcome you as a depositor and customer of Riggs. I want your banking relationship with Riggs to be valuable to you and you are invited to give us every opportunity to be helpful.

So that you may know about our other banking services, a folder entitled "Full Bank Service", which also gives the locations of our branches and Main Office, is enclosed.

All of us at Riggs are interested in serving you and thank you for opening an account with us.

Yours very sincerely,

  
Vice President and Manager

Enclosure



THE GEORGE WASHINGTON UNIVERSITY  
WASHINGTON, D. C. 20006

OFFICE OF  
THE DIRECTOR OF ADMISSIONS

June 25, 1965

Mr. Silas Robert Powell  
Route 1  
Carbondale, Pennsylvania

Dear Mr. Powell:

I take pleasure in officially admitting you to  
The Columbian College of Arts and Sciences - Graduate Division  
in the  
field of French Language and Literature  
As a <sup>prospective</sup> candidate for the A.M. Degree

on the basis of

A.B., Pennsylvania State University, 1965

To obtain registration cards, this acceptance letter must be presented to the

- ☒ Registrar, Building C, 2029 G Street, N.W. \*\*  
☐ Dean,

on the regular registration days for the session for which this acceptance is valid.

To obtain advice and approval of your course of study from your Dean, be certain to present your registration cards and this acceptance to him.

\*\*

FALL 1965 REGISTRATION	
SEPT. 16 & 17	- 12:00 TO 8:00
SEPT. 18	- 10:00 A. M. TO 1:00

McG:mle

*Joseph Y. Ruth*  
JOSEPH Y. RUTH  
Director of Admissions



Form 40-350-1										UNITED STATES																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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1. SOCIAL SECURITY NO.		2. CHAR		3. NAME—LAST FIRST MIDDLE		4. FIRST		5. MID		6. BIRTH DATE		7. VETERAN PREFERENCE		8. PHYSICAL CAP CODE		9. SERVICE COM. DATE		10. RETIREMENT		11. COVERED		12. INELIGIBLE		13. WAIVED		14. NO. 1		15. NO. 2		16. NO. 3		17. NO. 4		18. NO. 5		19. NO. 6		20. NO. 7		21. NO. 8		22. NO. 9		23. NO. 10		24. NO. 11		25. NO. 12		26. NO. 13		27. NO. 14		28. NO. 15		29. NO. 16		30. NO. 17		31. NO. 18		32. NO. 19		33. NO. 20		34. NO. 21		35. NO. 22		36. NO. 23		37. NO. 24		38. NO. 25		39. NO. 26		40. NO. 27		41. NO. 28		42. NO. 29		43. NO. 30		44. NO. 31		45. NO. 32		46. NO. 33		47. NO. 34		48. NO. 35		49. NO. 36		50. NO. 37		51. NO. 38		52. NO. 39		53. NO. 40		54. NO. 41		55. NO. 42		56. NO. 43		57. NO. 44		58. NO. 45		59. NO. 46		60. NO. 47		61. NO. 48		62. NO. 49		63. NO. 50		64. NO. 51		65. NO. 52		66. NO. 53		67. NO. 54		68. NO. 55		69. NO. 56		70. NO. 57		71. NO. 58		72. NO. 59		73. NO. 60		74. NO. 61		75. NO. 62		76. NO. 63		77. NO. 64		78. NO. 65		79. NO. 66		80. NO. 67		81. NO. 68		82. NO. 69		83. NO. 70		84. NO. 71		85. NO. 72		86. NO. 73		87. NO. 74		88. NO. 75		89. NO. 76		90. NO. 77		91. NO. 78		92. NO. 79		93. NO. 80		94. NO. 81		95. NO. 82		96. NO. 83		97. NO. 84		98. NO. 85		99. NO. 86		100. NO. 87		101. NO. 88		102. NO. 89		103. NO. 90		104. NO. 91		105. NO. 92		106. NO. 93		107. NO. 94		108. NO. 95		109. NO. 96		110. NO. 97		111. NO. 98		112. NO. 99		113. NO. 100		114. NO. 101		115. NO. 102		116. NO. 103		117. NO. 104		118. NO. 105		119. NO. 106		120. NO. 107		121. NO. 108		122. NO. 109		123. NO. 110		124. NO. 111		125. NO. 112		126. NO. 113		127. NO. 114		128. NO. 115		129. NO. 116		130. NO. 117		131. NO. 118		132. NO. 119		133. NO. 120		134. NO. 121		135. NO. 122		136. NO. 123		137. NO. 124		138. NO. 125		139. NO. 126		140. NO. 127		141. NO. 128		142. NO. 129		143. NO. 130		144. NO. 131		145. NO. 132		146. NO. 133		147. NO. 134		148. NO. 135		149. NO. 136		150. NO. 137		151. NO. 138		152. NO. 139		153. NO. 140		154. NO. 141		155. NO. 142		156. NO. 143		157. NO. 144		158. NO. 145		159. NO. 146		160. NO. 147		161. NO. 148		162. NO. 149		163. NO. 150		164. NO. 151		165. NO. 152		166. NO. 153		167. NO. 154		168. NO. 155		169. NO. 156		170. NO. 157		171. NO. 158		172. NO. 159		173. NO. 160		174. NO. 161		175. NO. 162		176. NO. 163		177. NO. 164		178. NO. 165		179. NO. 166		180. NO. 167		181. NO. 168		182. NO. 169		183. NO. 170		184. NO. 171		185. NO. 172		186. NO. 173		187. NO. 174		188. NO. 175		189. NO. 176		190. NO. 177		191. NO. 178		192. NO. 179		193. NO. 180		194. NO. 181		195. NO. 182		196. NO. 183		197. NO. 184		198. NO. 185		199. NO. 186		200. NO. 187		201. NO. 188		202. NO. 189		203. NO. 190		204. NO. 191		205. NO. 192		206. NO. 193		207. NO. 194		208. NO. 195		209. NO. 196		210. NO. 197		211. NO. 198		212. NO. 199		213. NO. 200		214. NO. 201		215. NO. 202		216. NO. 203		217. NO. 204		218. NO. 205		219. NO. 206		220. NO. 207		221. NO. 208		222. NO. 209		223. NO. 210		224. NO. 211		225. NO. 212		226. NO. 213		227. NO. 214		228. NO. 215		229. NO. 216		230. NO. 217		231. NO. 218		232. NO. 219		233. NO. 220		234. NO. 221		235. NO. 222		236. NO. 223		237. NO. 224		238. NO. 225		239. NO. 226		240. NO. 227		241. NO. 228		242. NO. 229		243. NO. 230		244. NO. 231		245. NO. 232		246. NO. 233		247. NO. 234		248. NO. 235		249. NO. 236		250. NO. 237		251. NO. 238		252. NO. 239		253. NO. 240		254. NO. 241		255. NO. 242		256. NO. 243		257. NO. 244		258. NO. 245		259. NO. 246		260. NO. 247		261. NO. 248		262. NO. 249		263. NO. 250		264. NO. 251		265. NO. 252		266. NO. 253		267. NO. 254		268. NO. 255		269. NO. 256		270. NO. 257		271. NO. 258		272. NO. 259		273. NO. 260		274. NO. 261		275. NO. 262		276. NO. 263		277. NO. 264		278. NO. 265		279. NO. 266		280. NO. 267		281. NO. 268		282. NO. 269		283. NO. 270		284. NO. 271		285. NO. 272		286. NO. 273		287. NO. 274		288. NO. 275		289. NO. 276		290. NO. 277		291. NO. 278		292. NO. 279		293. NO. 280		294. NO. 281		295. NO. 282		296. NO. 283		297. NO. 284		298. NO. 285		299. NO. 286		300. NO. 287		301. NO. 288		302. NO. 289		303. NO. 290		304. NO. 291		305. NO. 292		306. NO. 293		307. NO. 294		308. NO. 295		309. NO. 296		310. NO. 297		311. NO. 298		312. NO. 299		313. NO. 300		314. NO. 301		315. NO. 302		316. NO. 303		317. NO. 304		318. NO. 305		319. NO. 306		320. NO. 307		321. NO. 308		322. NO. 309		323. NO. 310		324. NO. 311		325. NO. 312		326. NO. 313		327. NO. 314		328. NO. 315		329. NO. 316		330. NO. 317		331. NO. 318		332. NO. 319		333. NO. 320		334. NO. 321		335. NO. 322		336. NO. 323		337. NO. 324		338. NO. 325		339. NO. 326		340. NO. 327		341. NO. 328		342. NO. 329		343. NO. 330		344. NO. 331		345. NO. 332		346. NO. 333		347. NO. 334		348. NO. 335		349. NO. 336		350. NO. 337		351. NO. 338		352. NO. 339		353. NO. 340		354. NO. 341		355. NO. 342		356. NO. 343		357. NO. 344		358. NO. 345		359. NO. 346		360. NO. 347		361. NO. 348		362. NO. 349		363. NO. 350		364. NO. 351		365. NO. 352		366. NO. 353		367. NO. 354		368. NO. 355		369. NO. 356		370. NO. 357		371. NO. 358		372. NO. 359		373. NO. 360		374. NO. 361		375. NO. 362		376. NO. 363		377. NO. 364		378. NO. 365		379. NO. 366		380. NO. 367		381. NO. 368		382. NO. 369		383. NO. 370		384. NO. 371		385. NO. 372		386. NO. 373		387. NO. 374		388. NO. 375		389. NO. 376		390. NO. 377		391. NO. 378		392. NO. 379		393. NO. 380		394. NO. 381		395. NO. 382		396. NO. 383		397. NO. 384		398. NO. 385		399. NO. 386		400. NO. 387		401. NO. 388		402. NO. 389		403. NO. 390		404. NO. 391		405. NO. 392		406. NO. 393		407. NO. 394		408. NO. 395		409. NO. 396		410. NO. 397		411. NO. 398		412. NO. 399		413. NO. 400		414. NO. 401		415. NO. 402		416. NO. 403		417. NO. 404		418. NO. 405		419. NO. 406		420. NO. 407		421. NO. 408		422. NO. 409		423. NO. 410		424. NO. 411		425. NO. 412		426. NO. 413		427. NO. 414		428. NO. 415		429. NO. 416		430. NO. 417		431. NO. 418		432. NO. 419		433. NO. 420		434. NO. 421		435. NO. 422		436. NO. 423		437. NO. 424		438. NO. 425		439. NO. 426		440. NO. 427		441. NO. 428		442. NO. 429		443. NO. 430		444. NO. 431		445. NO. 432		446. NO. 433		447. NO. 434		448. NO. 435		449. NO. 436		450. NO. 437		451. NO. 438		452. NO. 439		453. NO. 440		454. NO. 441		455. NO. 442		456. NO. 443		457. NO. 444		458. NO. 445		459. NO. 446		460. NO. 447		461. NO. 448		462. NO. 449		463. NO. 450		464. NO. 451		465. NO. 452		466. NO. 453		467. NO. 454		468. NO. 455		469. NO. 456		470. NO. 457		471. NO. 458		472. NO. 459		473. NO. 460		474. NO. 461		475. NO. 462		476. NO. 463		477. NO. 464		478. NO. 465		479. NO. 466		480. NO. 467		481. NO. 468		482. NO. 469		483. NO. 470		484. NO. 471		485. NO. 472		486. NO. 473		487. NO. 474		488. NO. 475		489. NO. 476		490. NO. 477		491. NO. 478		492. NO. 479		493. NO. 480		494. NO. 481		495. NO. 482		496. NO. 483		497. NO. 484		498. NO. 485		499. NO. 486		500. NO. 487		501. NO. 488		502. NO. 489		503. NO. 490		504. NO. 491		505. NO. 492		506. NO. 493		507. NO. 494		508. NO. 495		509. NO. 496		510. NO. 497		511. NO. 498		512. NO. 499		513. NO. 500		514. NO. 501		515. NO. 502		516. NO. 503		517. NO. 504		518. NO. 505		519. NO. 506		520. NO. 507		521. NO. 508		522. NO. 509		523. NO. 510		524. NO. 511		525. NO. 512		526. NO. 513		527. NO. 514		528. NO. 515		529. NO. 516		530. NO. 517		531. NO. 518		532. NO. 519		533. NO. 520		534. NO. 521		535. NO. 522		536. NO. 523		537. NO. 524		538. NO. 525		539. NO. 526		540. NO. 527		541. NO. 528		542. NO. 529		543. NO. 530		544. NO. 531		545. NO. 532		546. NO. 533		547. NO. 534		548. NO. 535		549. NO. 536		550. NO. 537		551. NO. 538		552. NO. 539		553. NO. 540		554. NO. 541		555. NO. 542		556. NO. 543		557. NO. 544		558. NO. 545		559. NO. 546		560. NO. 547		561. NO. 548		562. NO. 549		563. NO. 550		564. NO. 551		565. NO. 552		566. NO. 553		567. NO. 554		568. NO. 555		569. NO. 556		570. NO. 557		571. NO. 558		572. NO. 559		573. NO. 560		574. NO. 561		575. NO. 562		576. NO. 563		577. NO. 564		578. NO. 565		579. NO. 566		580. NO. 567		581. NO. 568		582. NO. 569		583. NO. 570		584. NO. 571		585. NO. 572		586. NO. 573		587. NO. 574		588. NO. 575		589. NO. 576		590. NO. 577		591. NO. 578		592. NO. 579		593. NO. 580		594. NO. 581		595. NO. 582		596. NO. 583		597. NO. 584		598. NO. 585		599. NO. 586		600. NO. 587		601. NO. 588		602. NO. 589		603. NO. 590		604. NO. 591		605. NO. 592		606. NO. 593		607. NO. 594		608. NO. 595		609. NO. 596		610. NO. 597		611. NO. 598		612. NO. 599		613. NO. 600		614. NO. 601		615. NO. 602		616. NO. 603		617. NO. 604		618. NO. 605		619. NO. 606		620. NO. 607		621. NO. 608		622. NO. 609		623. NO. 610		624. NO. 611		625. NO. 612		626. NO. 613		627. NO. 614		628. NO. 615		629. NO. 616		630. NO. 617		631. NO. 618		632. NO. 619		633. NO. 620		634. NO. 621		635. NO. 622		636. NO. 623		637. NO. 624		638. NO. 625		639. NO. 626		640. NO. 627		641. NO. 628		642. NO. 629		643. NO. 630		644. NO. 631		645. NO. 632		646. NO. 633		647. NO. 634		648. NO. 635		649. NO. 636		650. NO. 637		651. NO. 638		652. NO. 639		653. NO. 640		654. NO. 641	



640

45 ORGANIZATIONAL STRUCTURE

46 CODE EMPLOYING OFFICE

47 DEPT 48 ORGANIZATIONAL STRUCTURE CODES

49 CITY STATE BUY STATION

50 LOCATION CODES

51 POSITION

52 FROM: 53 TO: 54 STATE

55 SERVICE RECORDS TOWARDS CARRIER OR PERMANENT LEASE COMMENCING:

56 PROBATIONARY OR TRIAL PERIOD OF 1 YEAR COMMENCING:

57 CITY CODE 58 COUNTY CODE 59 TENURE COVERAGE

60 SEPARATIONS: SHOW REASONS BELOW AS REQUIRED. CHECK IF APPLICABLE

61 REMARKS

TO TRAVEL IN EUROPE

se1

641

FORM AD-352 (12-1-63) (Exception to SF-52 Approved by Bureau of the Budget Dec. 1963) REQUEST AND APPROVAL FOR PERSONNEL ACTION United States Department of Agriculture

1. Social Security No. 198 34 0586 2. Ck. Name - Last-First-Middle 9 POWELL, S ROBERT 3. Miss - 2-Mrs. - 3-Mr. Title Code 4. 1st 5. Mid. 6. Birth Date

7. CSC Nature of Action (Coded and Descriptive) Codes 1- 317 RESIGNATION 8. NTE Date

9. Effective Date 09 15 65 CIVIL SERVICE OR OTHER LEGAL AUTHORITY 10. Type 11. Identification 12. Region, Congress or Board of Examiners 13. Date 14. Type 15. Identification 16. Region, Congress or Board of Examiners 17. Date

18. Code 1 1-From 2-To 19. Official Title of Position 20. Personnel Position No. A1 21. Standard Job N

22. Working Title of Position 23. Pay Plan 24. Occupational Series Code 25. Sub-Code Grade Step 26. Base Salary Rate Cc \$

27. Organizational Structure  
NAL  
OD  
AS  
DA  
PSS  
DC

28. Split T&A  
29. Code Employing Office City: State: 30. Dept. 31. Organizational Structure Codes 1 2 3 4 5 6 7 8

32. City and State (or Country) DUTY STATION 33. Location Codes State City County 34. Code Office Maintaining Personnel Folder (If Different from Employing Office)

35A. Accounting Distribution 35B. Program or Admin. Support Code 36A. Commencing Date of 90-Day Qualif. Period 36B. Classification Action Code 36C. Date Position Established

37. REMARKS: (Continue on reverse if necessary. Apply remark codes where applicable)

Remark Codes 1 2 3 4 5 6 7 8 9 10 38. Correction to name 39. Previous Social Security Number 40. Ck. Char. 41. Previous Effective Date  
315

42. CHANGES TO BLOCKS ON FORM AD-350 (Continue on reverse if necessary. Show changes to residence or check mailing address on reverse.)

Block No.	New Data	Block No.	New Data

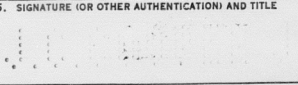
43. 000 TOTAL NO. OF BLOCKS CHANGED (Only blocks listed in item 42 above and on reverse)

44. Date 09 13 65 45. Title of Approving Official PERSONNEL OFFICER OMS 46. Signature (or other approval) Maxine R Mc Masters

682

Classification of this position is subject to post audit by the Civil Service Commission.

REMARK CODES	1	2	3	4	5	6	7	8	9	10
	315									

62. APPOINTMENT AFFIDAVIT COMPLETED (ACCESSIONS ONLY) 0- NO 1- YES		65. SIGNATURE (OR OTHER AUTHENTICATION) AND TITLE	
63. CODE OFFICE MAINTAINING PERSONNEL FOLDER (IF DIFFERENT FROM EMPLOYING OFFICE) 0021			
64. CODE EMPLOYING AGENCY - USDA AG- 12 NATIONAL AGRICULTURAL LIBRARY		66. DATE 09/13/65	67. CSC STATISTICAL DATA SUBMITTING OFFICE NO.







EARNINGS STATEMENT( EMPLOYEE COPY

S ROBERT POWELL

ORGANIZATIONAL STRUCTURE CODE
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12 03 01 0001

REMARKS	REG HRS	32.00
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		UNITED STATES DEPARTMENT OF AGRICULTURE		FOR PERIOD 06/06/65		THRU 06/19/65	
)		SOCIAL SECURITY NO.		GRADE		RATE	
		198340586 9		GS 05 1		\$ 5,000.00 PA	
		EMPLOYING OFFICE CODE		T & A DELIVERY POINT CODE		ACCOUNTING STA. CODE	
		0021		12 08 0010 01 04		0010	
RETIREMENT		FEDERAL TAX NO. EXEMPT.	STATE TAX NO. EXEMPT.	FEGLI	FEHBA	BOND	OTHER DEDUCTIONS (EXPLAINED BELOW)
FICA							NET PAY
		01	002				
		6.96	23.24	3.49			153.31
		2.78	7.12	1.07			\$ 65.83

198-4-0986

9 Powell, S. Robert

ESTABLISHED WORK WEEK AND HOURS OF DUTY

8-7 0900-1730 (1/2 hour lunch)

PAY PERIOD

NO. 13 FROM 6/20/63 TO 7/3/63

BASE SALARY

CONTACT POINT		AGENCY		STATE		TOWN		UNIT		TIME PER		NO.		FROM		TO	
12 08 0010		12 08		0010		01 05		13		6/20/63		7/3/63					
<p>TYPE DUTY</p> <p>1 SUN MON TUES WED THUR FRI SAT</p> <p>2 MON TUES WED THUR FRI SAT</p> <p>3 SUN MON TUES WED THUR FRI SAT</p> <p>4 MON TUES WED THUR FRI SAT</p> <p>5 SUN MON TUES WED THUR FRI SAT</p> <p>6 MON TUES WED THUR FRI SAT</p> <p>7 SUN MON TUES WED THUR FRI SAT</p> <p>8 MON TUES WED THUR FRI SAT</p> <p>9 SUN MON TUES WED THUR FRI SAT</p> <p>10 MON TUES WED THUR FRI SAT</p> <p>11 SUN MON TUES WED THUR FRI SAT</p> <p>12 MON TUES WED THUR FRI SAT</p> <p>13 SUN MON TUES WED THUR FRI SAT</p> <p>14 MON TUES WED THUR FRI SAT</p>																	
<p>TRANS. ACTION</p> <p>CODE SUP. FIX</p> <p>01 11 19 21 31 02</p>																	
<p>TOTALS (HOURS)</p> <p>61 62 64 65 66 71 72</p>																	
<p>REMARKS</p> <p>S. R. B. <input type="checkbox"/></p>																	
<p>LEAVE RECORD</p> <p>NOT FWD. ACCELED. AGOST. LEAVE. USED. BALANCE.</p> <p>PERIOD OR EARNED PERIOD THIS PERIOD OR TOTAL TO DATE</p>																	
<p>COMPENSATORY TIME WORKED (HOURS) (PREMIUM RATE)</p> <p>CLOCK HOURS ABSENT OR PREMIUM PAY (USE MILITARY TIME)</p>																	
<p>FROM: TO: CODE A. B. C. D. E.</p>																	
<p>ACCOUNTING DATA</p> <p>CERTIFICATION THAT LEAVE CHARGED THIS PERIOD IS CORRECT AND THAT SICK LEAVE WAS DUE TO ILLNESS WHICH INCAPACITATED ME FOR DUTY OR WAS TAKEN FOR OTHER AUTHORIZED PURPOSES.</p>																	
<p>EMPLOYEE'S INITIALS</p> <p>EMPLOYEE'S INITIALS</p> <p>EMPLOYEE'S INITIALS</p> <p>EMPLOYEE'S INITIALS</p>																	
<p>TIMEKEEPER'S INITIALS</p> <p>TIMEKEEPER'S INITIALS</p> <p>TIMEKEEPER'S INITIALS</p> <p>TIMEKEEPER'S INITIALS</p>																	
<p>SIGNATURE OF AUTHORIZED OFFICIAL</p> <p>CERTIFIED CORRECT. ALL OVERTIME, NIGHT DIFFERENTIAL AND HOLIDAY TIME WORKED AND APPROVED ACCORDING TO LAW OR REGULATIONS.</p> <p><i>Bella E. Shachtman</i></p> <p><input checked="" type="checkbox"/> SUPERVISOR'S OR <input type="checkbox"/> TIMEKEEPER'S SIGNATURE</p>																	

645

## TIME AND ATTENDANCE REPORT

SECURITY NO. <b>352-34-0586</b>	CE CH <b>9</b>	NAME <b>Powell, S. Robert</b>	AGENCY <b>12</b>	DATE <b>08</b>	TOTAL <b>0010 01</b>	UNIT <b>04</b>	TIME <b>15</b>	NO. <b>15</b>	FROM <b>7/18/68</b>	TO <b>7/24/68</b>	PAY PERIOD
ORGANIZATIONAL ASSIGNMENT <b>M-7 0900-1730 (1/2 hour lunch)</b>											

BASE SALARY

TYPE OF DUTY	TIME IN PAY STATUS (HOURS)							TOTALS (HOURS)	REMARKS
	SUN	MON	TUES	WED	THUR	FRI	SAT		
REGULAR	8	8	8	8	8	8	8	56	<input type="checkbox"/> 1.8 <input type="checkbox"/> Emp. attended while house terminated 7:20 - 4:00 - 1:30.
NIGHT RIF.									
WAGE BOARD OUT WITHIN 48 HOURS									
OVERTIME									
HOLIDAY									
WORKED									
STANDBY									
TOTAL TIME									

TYPE OF DUTY	TIME ABSENT (HOURS)							TOTALS (HOURS)	REMARKS
	SUN	MON	TUES	WED	THUR	FRI	SAT		
LEAVE									<input type="checkbox"/> 1.8 <input type="checkbox"/> Emp. attended while house terminated 7:20 - 4:00 - 1:30.
ANNUAL									
SICK									
COMPENSATORY									
MILITARY									
OTHER									
TOTAL ABSENCE WITH PAY									
LWOP									
AWOL									

COMPENSATORY WORKED	COMPENSATORY TIME WORKED (HOURS) (PREMIUM RATE)							TOTALS (HOURS)	REMARKS
	SUN	MON	TUES	WED	THUR	FRI	SAT		
									<input type="checkbox"/> 1.8 <input type="checkbox"/> Emp. attended while house terminated 7:20 - 4:00 - 1:30.

FROM	TO	CLOCK HOURS ABSENT OR PREMIUM PAY (USE MILITARY TIME)							TOTALS (HOURS)	REMARKS
		SUN	MON	TUES	WED	THUR	FRI	SAT		
									<input type="checkbox"/> 1.8 <input type="checkbox"/> Emp. attended while house terminated 7:20 - 4:00 - 1:30.	

ACCOUNTING DATA	CODE	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF	AG	AH	AI	AJ	AK	AL	AM	AN	AO	AP	AQ	AR	AS	AT	AU	AV	AW	AX	AY	AZ	BA	BB	BC	BD	BE	BF	BG	BH	BI	BJ	BK	BL	BM	BN	BO	BP	BQ	BR	BS	BT	BU	BV	BW	BX	BY	BZ	CA	CB	CC	CD	CE	CF	CG	CH	CI	CJ	CK	CL	CM	CN	CO	CP	CQ	CR	CS	CT	CU	CV	CW	CX	CY	CZ	DA	DB	DC	DD	DE	DF	DG	DH	DI	DJ	DK	DL	DM	DN	DO	DP	DQ	DR	DS	DT	DU	DV	DW	DX	DY	DZ	EA	EB	EC	ED	EE	EF	EG	EH	EI	EJ	EK	EL	EM	EN	EO	EP	EQ	ER	ES	ET	EU	EV	EW	EX	EY	EZ	FA	FB	FC	FD	FE	FF	FG	FH	FI	FJ	FK	FL	FM	FN	FO	FP	FQ	FR	FS	FT	FU	FV	FW	FX	FY	FZ	GA	GB	GC	GD	GE	GF	GG	GH	GI	GJ	GK	GL	GM	GN	GO	GP	GQ	GR	GS	GT	GU	GV	GW	GX	GY	GZ	HA	HB	HC	HD	HE	HF	HG	HH	HI	HJ	HK	HL	HM	HN	HO	HP	HQ	HR	HS	HT	HU	HV	HW	HX	HY	HZ	IA	IB	IC	ID	IE	IF	IG	IH	II	IJ	IK	IL	IM	IN	IO	IP	IQ	IR	IS	IT	IU	IV	IW	IX	IY	IZ	JA	JB	JC	JD	JE	JF	JG	JH	JI	JJ	JK	JL	JM	JN	JO	JP	JQ	JR	JS	JT	JU	JV	JW	JX	JY	JZ	KA	KB	KC	KD	KE	KF	KG	KH	KI	KJ	KK	KL	KM	KN	KO	KP	KQ	KR	KS	KT	KU	KV	KW	KX	KY	KZ	LA	LB	LC	LD	LE	LF	LG	LH	LI	LJ	LK	LL	LM	LN	LO	LP	LQ	LR	LS	LT	LU	LV	LW	LX	LY	LZ	MA	MB	MC	MD	ME	MF	MG	MH	MI	MJ	MK	ML	MM	MN	MO	MP	MQ	MR	MS	MT	MU	MV	MW	MX	MY	MZ	NA	NB	NC	ND	NE	NF	NG	NH	NI	NJ	NK	NL	NM	NN	NO	NP	NQ	NR	NS	NT	NU	NV	NW	NX	NY	NZ	OA	OB	OC	OD	OE	OF	OG	OH	OI	OJ	OK	OL	OM	ON	OO	OP	OQ	OR	OS	OT	OU	OV	OW	OX	OY	OZ	PA	PB	PC	PD	PE	PF	PG	PH	PI	PJ	PK	PL	PM	PN	PO	PP	PQ	PR	PS	PT	PU	PV	PW	PX	PY	PZ	QA	QB	QC	QD	QE	QF	QG	QH	QI	QJ	QK	QL	QM	QN	QO	QP	QQ	QR	QS	QT	QU	QV	QW	QX	QY	QZ	RA	RB	RC	RD	RE	RF	RG	RH	RI	RJ	RK	RL	RM	RN	RO	RP	RQ	RR	RS	RT	RU	RV	RW	RX	RY	RZ	SA	SB	SC	SD	SE	SF	SG	SH	SI	SJ	SK	SL	SM	SN	SO	SP	SQ	SR	SS	ST	SU	SV	SW	SX	SY	SZ	TA	TB	TC	TD	TE	TF	TG	TH	TI	TJ	TK	TL	TM	TN	TO	TP	TQ	TR	TS	TT	TU	TV	TW	TX	TY	TZ	UA	UB	UC	UD	UE	UF	UG	UH	UI	UJ	UK	UL	UM	UN	UO	UP	UQ	UR	US	UT	UU	UV	UW	UX	UY	UZ	VA	VB	VC	VD	VE	VF	VG	VH	VI	VJ	VK	VL	VM	VN	VO	VP	VQ	VR	VS	VT	VU	VV	VW	VX	VY	VZ	WA	WB	WC	WD	WE	WF	WG	WH	WI	WJ	WK	WL	WM	WN	WO	WP	WQ	WR	WS	WT	WU	WV	WW	WX	WY	WZ	XA	XB	XC	XD	XE	XF	XG	XH	XI	XJ	XK	XL	XM	XN	XO	XP	XQ	XR	XS	XT	XU	XV	XW	XX	XY	XZ	YA	YB	YC	YD	YE	YF	YG	YH	YI	YJ	YK	YL	YM	YN	YO	YP	YQ	YR	YS	YT	YU	YV	YW	YX	YY	YZ	ZA	ZB	ZC	ZD	ZE	ZF	ZG	ZH	ZI	ZJ	ZK	ZL	ZM	ZN	ZO	ZP	ZQ	ZR	ZS	ZT	ZU	ZV	ZW	ZX	ZY	ZZ

FROM	TO	CLOCK HOURS ABSENT OR PREMIUM PAY (USE MILITARY TIME)							TOTALS (HOURS)	REMARKS
		SUN	MON	TUES	WED	THUR	FRI	SAT		
									<input type="checkbox"/> 1.8 <input type="checkbox"/> Emp. attended while house terminated 7:20 - 4:00 - 1:30.	

ACCOUNTING DATA	CODE	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB	AC	AD	AE	AF	AG	AH	AI	AJ	AK	AL	AM	AN	AO	AP	AQ	AR	AS	AT	AU	AV	AW	AX	AY	AZ	BA	BB	BC	BD	BE	BF	BG	BH	BI	BJ	BK	BL	BM	BN	BO	BP	BQ	BR	BS	BT	BU	BV	BW	BX	BY	BZ	CA	CB	CC	CD	CE	CF	CG	CH	CI	CJ	CK	CL	CM	CN	CO	CP	CQ	CR	CS	CT	CU	CV	CW	CX	CY	CZ	DA	DB	DC	DD	DE	DF	DG	DH	DI	DJ	DK	DL	DM	DN	DO	DP	DQ	DR	DS	DT	DU	DV	DW	DX	DY	DZ	EA	EB	EC	ED	EE	EF	EG	EH	EI	EJ	EK	EL	EM	EN	EO	EP	EQ	ER	ES	ET	EU	EV	EW	EX	EY	EZ	FA	FB	FC	FD	FE	FF	FG	FH	FI	FJ	FK	FL	FM	FN	FO	FP	FQ	FR	FS	FT	FU	FV	FW	FX	FY	FZ	GA	GB	GC	GD	GE	GF	GG	GH	GI	GJ	GK	GL	GM	GN	GO	GP	GQ	GR	GS	GT	GU	GV	GW	GX	GY	GZ	HA	HB	HC	HD	HE	HF	HG	HH	HI	HJ	HK	HL	HM	HN	HO	HP	HQ	HR	HS	HT	HU	HV	HW	HX	HY	HZ	IA	IB	IC	ID	IE	IF	IG	IH	II	IJ	IK	IL	IM	IN	IO	IP	IQ	IR	IS	IT	IU	IV	IW	IX	IY	IZ	JA	JB	JC	JD	JE	JF	JG	JH	JI	JJ	JK	JL	JM	JN	JO	JP	JQ	JR	JS	JT	JU	JV	JW	JX	JY	JZ	KA	KB	KC	KD	KE	KF	KG	KH	KI	KJ	KL	KM	KN	KO	KP	KQ	KR	KS	KT	KU	KV	KW	KX	KY	KZ	LA	LB	LC	LD	LE	LF	LG	LH	LI	LJ	LK	LM	LN	LO	LP	LQ	LR	LS	LT	LU
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647

WHITE HOUSE SEMINAR

Summer 1965

Name S. Robert Powell  
U.S. Dept. of Agriculture  
Agency National Agricultural Library

Robert Powell  
Signature of Summer Employee



Form AD-334  
(11-16-62)

EARNINGS STATEMENT (EMPLOYEE COPY)

EMPLOYEE NAME

S ROBERT POWELL

AGENCY

NATIONAL AGRICULTURAL LIBRARY

ORGANIZATIONAL STRUCTURE CODE

12 03 01 0001

	BASE PAY	OVERTIME	HOLIDAY	NIGHT DIFFERENTIAL	ALLOWANCE & DIFFERENTIAL (EXPLAINED (BELOW))	LUMP SUM (EXPLAINED (BELOW))	GROSS PAY	RETIREMENT
PREVIOUS NORMAL →								
NEW NORMAL →								
THIS PERIOD →	187.20						187.20	
REMARKS	REG HRS 78.00		LWOP HRS 2.00					

UNITED STATES DEPARTMENT OF AGRICULTURE			FOR PERIOD 08/01/65		THRU 08/14/65	
SOCIAL SECURITY NO. 198340586 9		GRADE GS 05 1		SALARY \$ 5,000.00		RATE PA
EMPLOYING OFFICE CODE 0021		T & A DELIVERY POINT CODE 12 08 0010 01 04			ACCOUNTING STA. CODE 0010	
FICA	FEDERAL TAX NO. EXEMPT. 01	STATE TAX NO. EXEMPT. 002	FEGLI	FEHBA	BOND	OTHER DEDUCTIONS (EXPLAINED BELOW)
						NET PAY
6.79	22.57	3.39				\$ 154.45

UNITED STATES DEPARTMENT OF AGRICULTURE

(11-13-62)

UNITED STATES DEPARTMENT OF AGRICULTURE  
TIME AND ATTENDANCE REPORT

CK, CM.

CK, CM.

108-34-0526

Dec 29 0 00-1

ESTABLISHED WORK WEEK AND HOURS OF DUTY

N-Y 0900-1730 (1/2 hr. lunch)

TYPE OF DUTY		TIME IN PAY STATUS (HOURS)							TIME ABSENT (HOURS)							COMPENSATORY TIME WORKED (HOURS)							CLOCK HOURS ABSENT OR PREMIUM PAY (SEE MILITARY TIME)							LEAVE CHARGED IN PRIOR PAY PERIOD(S) (HOURS)							LEAVE CHARGED IN PRIOR PAY PERIOD(S) (HOURS)													
		SUN	MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	SAT	SUN	MON	TUE	WED	THUR	FRI	SAT							
REGULAR		8	8	8	8	8	8																																											
NIGHT DIFF.																																																		
WAGE BOARD O/T																																																		
OVERTIME																																																		
OVERSIC																																																		
STANDBY																																																		
TOTAL TIME IN PAY																																																		
TYPE OF LEAVE																																																		
ANNUAL																																																		
SICK																																																		
COMPENSATORY																																																		
MILITARY																																																		
OTHER																																																		
TOTAL ABSENCE WITH PAY																																																		
UNOP																																																		
AVOL																																																		
COMPENSATORY REQUESTED																																																		

649



"S...O...M...E...D...A...Y"

Franklin-Daily Mirror, England





United Press International

London police constables outside No. 10 Downing Street bar the way to an unidentified old lady who wanted to have a "nice cup of tea" and a chat with Mrs. Harold Wilson, wife of the British Prime Minister. Mrs. Wilson was giving a tea for wives of the ministers attending the Commonwealth Prime Ministers Conference.



"On The Other Hand, There May Be Some Who Would  
Prefer To Vote AGAINST Our Beloved France"



653



Arriving ad in a D.C. newspaper.

## "After traveling throughout Europe and Asia, we can't imagine living without the convenience of Peoples Drug Stores!"

Mrs. Johnson travels extensively in Europe and the Near East. She says, "On our trips to other countries, we realize just what a wonderful blessing it is to have Peoples!" Mrs. Johnson, like any traveler, is concerned with foot comfort, especially after a day of sightseeing. She's had trouble abroad, finding such things as rubbing alcohol. And was even told by a storekeeper in Florence, Italy that she'd have to go back to America for it! She says that she's not always able to have prescriptions filled, even in such modern cities as London and Dublin—so naturally, it's a pleasure when she gets to America, and knows she can **DEPEND** on Peoples! She also knows, as we hope you know too, that Peoples have registered pharmacists on duty 7 days a week, 365 days a year. And Peoples have everything else you expect . . . such as quick lunches and magazines and cosmetics. That's why Mrs. Johnson says, "It is always a pleasure to visit a Peoples Drug Store, whether for merchandise or prescriptions."

**ALL PEOPLES DRUG STORES FILLED 6,321,215 PRESCRIPTIONS IN 1964 . . .  
A MEASURE OF THE TRUST PEOPLE PUT IN PEOPLES!**

Sunday, June 20, 1965

Mrs. Jocelyn Ida Johnson  
3100 Connecticut Ave., N.W.



PRESCRIPTION DRUG STORES



655

UNITED STATES  
CAPITOL TOUR  
Conducted by  
CAPITOL GUIDE FORCE

Nº 196627

Souvenir of Tour of the  
**United States Capitol**  
Washington, D.C.

CONDUCTED BY THE CAPITOL GUIDE FORCE

Nº 196627

0

If while visiting the Capitol you failed to get a copy of  
"WE THE PEOPLE," a beautiful and colorful book of  
the Capitol, fill in your name and address and mail  
check or money order for \$1.25 to:

U.S. Capitol Historical Society  
House Office Building  
Washington, D.C., 20515

Name .....

Address .....

City and State .....



656

THE PENNSYLVANIA STATE UNIVERSITY

101 WILLARD BUILDING  
UNIVERSITY PARK, PENNSYLVANIA, 16802

The Graduate School

August 17, 1965

Area Code 814  
865-6323

Mr. Silas Robert Powell  
R. D. # 1  
Carbondale, Pennsylvania

Dear Mr. Powell:

We have received your final record so that the details of admission have now been completed.

This is in connection with your admission as a student working for the Master of Arts degree with a major in French.

Very truly yours,

*R. E. Tschan*

R. E. Tschan  
Assistant Dean

/dla

cc: Recorder

657

THE PENNSYLVANIA STATE UNIVERSITY  
AUTHORIZATION TO ENROLL FALL TERM 1965

**GRADUATE**

This authorization to enroll will serve as your temporary identification card.

You must present this card at registration.

If this card is lost a duplicate will cost one dollar.

12/12/43

Silas Robert POWELL

7433-61-01

G

French

Student Number

Term

Field

Assignment

/dla

658



THE GEORGE WASHINGTON UNIVERSITY  
WASHINGTON, D. C. 20006

OFFICE OF  
THE ADMINISTRATIVE SECRETARY

October 7, 1965

Mr. Silas Robert Powell  
824 New Hampshire Avenue, N. W.  
Washington, D. C., 20037

Dear Mr. Powell:

It is a pleasure to inform you of your appointment as Graduate Teaching Assistant in French with stipend of \$1215 plus tuition not to exceed \$935 for the academic year 1965-66.

Sincerely,

*Lamis W. Borden*  
(Mrs.) Tamis W. Borden  
Administrative Secretary



The Washington Post  
*for and about* WOMEN

SECTION C WEDNESDAY, MARCH 2, 1966

... R1



**CURTAIN TIME:** Gen. Sir Julian and Lady Gascoigne attended the opening performance here of the Comedie

Francaise at Lisner Auditorium last night. Sir Julian was appropriately dapper with his monocle.





**THEATER GOERS:** Mrs. Gerard de la Villesbrunne, left, wife of the Counselor of the French Embassy, enters Lisner Auditorium for last night's performance of "Le

Cid" with the President of the Alliance Francaise and Mrs. James LeFollette.

Staff Photos by Bob Burchette

Review on Page E12.

## Parlez-vous the Play's the Thing?

By Nancy L. Ross

Washington Post Staff Writers

The gap between a story of 11th century *Seville*, as recounted in 17th Century French, and a 20th century American audience, turned out to be surprisingly narrow, when the *Comedie Francaise* presented "Le Cid" last night in Lisner Auditorium.

Even though many spectators confessed that they were limping along on rusty high school French, they managed to applaud and even laugh at the right moments.

Jean-Louis Jemma, who played Don Sanche in Corneille's play, said afterward at the reception given by the French Ambassador and Mrs. Charles Lucet that the Washington audience was more select than the audiences before which the *Comedie Francaise* played recently in New York.

Jemma, the actor, added that the Washington players were somewhat less exuberant than their New York counterparts and more refined.

THE PLAY was sponsored by the Washington Performing Arts Society for the benefit of the *Alliance Francaise*.

More than 1500 people, including many students, completely filled the auditorium. About 400 patrons, all of whom had paid \$50 a ticket, were invited to a supper-dance at the French Embassy afterward.

Ambassador and Mrs. Lucet welcomed the guests and members of the cast. The Ambassador said that he had seen "Le Cid" for the first time when he was 12 years old and that he knew it by heart.

"However, he said 'don't ask me to quote any passages because I have just been tripped up by one of the actors to whom I made this boast.'"

Mrs. Lucet added that 15

years ago, when she and her husband used to see the play in Avignon she had to hush him because he would say the text along with the actors.

ELEVEN American students from George Washington University were engaged by the *Comedie* to play stand-in roles. One of them, Robert Griggs of Alexandria, spoke for the group. He said that the *Comedie* had requested French majors, or students

who had a good knowledge of the language, to play the soldiers.

However, there were not enough volunteers, so finally anyone who could get into the costumes was allowed the honor of sharing the stage with the French theater troupe.

Among some of the guests were the Ambassadors of Argentina, Mali, Belgium, Mauretania and Ireland. There, too, was Mrs. Enrique Tejera-Paris, wife of the Venezuelan Ambassador.

Still more were Mr. and Mrs. James LaFollette—he is President of the *Alliance Francaise*; Philip Amram, vice president of the *Alliance*, and Mrs. Amram, Mrs. Robert Low Bacon, Mrs. Robert Woods Bliss, Mrs. James Orr Denby, chairman of the event; Mr. and Mrs. Hugh Auchincloss, Francis Biddle, Mr. and Mrs. Randolph Kidder and Mrs. Morris Cafritz.

St. John Perse, Nobel Prize winning poet was at the performance.



TO THE SHOW: Mr. and Mrs. Neil Carothers Jr. enter the theater for last night's French drama which was followed by a reception at the French Embassy given by Ambassador and Mrs. Lucet.

*SRP performed the role of a soldier in their gala performance of Le Cid on 3-1-1966.*

11 01 239 128

662

MR S ROBERT POWELL  
824 NEW HAMPSHIRE AVE N W  
APT #505  
WASHINGTON D C

20037

THRIFTY CHECK

CHECKS	DEPOSITS	DATE	BALANCE
	BALANCE FORWARD	03 04 6	89.53
11.00		03 04 6	78.53
1.70 SC		03 07 6	76.83
10.00		03 08 6	66.83
25.00	13.50	03 10 6	55.33
10.00		03 14 6	45.33
1.50	135.00	03 15 6	178.33
	16.50	03 16 6	195.33
10.00		03 21 6	185.33
10.00		03 22 6	175.33
66.25		03 24 6	109.08
7.00	5.00	03 29 6	
10.00	20.00	03 29 6	73.08
7.00		03 31 6	66.08
13.50	28.00	04 01 6	24.58

*Balance*

KEY 16 The RIGGS NATIONAL BANK of WASHINGTON, D. C. 4 LAST AMOUNT IN THIS COLUMN IS YOUR BALANCE

SC — SERVICE CHARGE (FOR PREVIOUS STATEMENT PERIOD)  
CC — CREDIT CHECK  
CM — CREDIT MEMORANDUM  
DM — DEBIT MEMORANDUM  
OD — OVERDRAWN  
RT — RETURN ITEM  
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Washington, D.C. June 28 1965

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Robert Powell

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15-3  
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 Edna Joyce  
 \$2.50  
 Two dollars and fifty cents Dollars  
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 WASHINGTON, D. C.  
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S. ROBERT POWELL  
 No. 71  
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 511  
 Washington, D.C. December 5, 1965  
 Pay to the order of Carl C. Nocete Jr. \$63<sup>00</sup>/<sub>100</sub>  
 Sixty-three dollars + no cents  
 The RIGGS NATIONAL BANK  
 FEDERAL OFFICE  
 1750 PENNSYLVANIA AVENUE, N. W.  
 ROBERT POWELL  
 WASHINGTON, D. C.  
 ⑆051⑆0003⑆ 1⑆001289⑆28⑆ ⑆0000006300⑆

665

S. ROBERT POWELL

No. 85 15-3  
511

Washington, D.C. January 1, 1966

Pay to the order of Drawings of the Masters \$15 <sup>99</sup>/<sub>100</sub>

Fifteen dollars & ninety nine cents Dollars

The RIGGS NATIONAL BANK  
of WASHINGTON, D.C.  
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1750 PENNSYLVANIA AVENUE, N.W.

(FED)

WASHINGTON, D.C.

Robert Powell

⑆05⑆⑆⑆0003⑆ ⑆⑆⑆01239128⑆ ⑆⑆0000001599⑆

S. ROBERT POWELL

No. 107 15-3  
511

Washington, D.C. February 4, 1966

Pay to the order of Raleigh Halordasher \$38 <sup>52</sup>/<sub>100</sub>

Thirty Eight dollars & 52 cents Dollars

The RIGGS NATIONAL BANK  
of WASHINGTON, D.C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N.W.

(FED)

WASHINGTON, D.C.

Robert Powell

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S. ROBERT POWELL

No. 114 15-3  
511

Washington, D.C. March 4, 1966

Pay to the order of Riggs National Bank \$11 <sup>00</sup>/<sub>100</sub>

Eleven dollars & no cents Dollars

The RIGGS NATIONAL BANK  
of WASHINGTON, D.C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N.W.

(FED)

WASHINGTON, D.C.

Robert Powell

⑆05⑆⑆⑆0003⑆ ⑆⑆⑆01239128⑆ 09⑆⑆0000001100⑆

666

S. ROBERT POWELL

No. 121 15-3 511

Washington, D.C. 3/51 1966

Pay to the order of McChannel House \$ 66<sup>25</sup>/<sub>100</sub>

Sixty six dollars + twenty five cents

The RIGGS NATIONAL BANK  
of WASHINGTON, D. C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N. W.

MAR 24 1966

Robert Powell

#505 Channel

⑆0511⑆0003⑆ 11⑆01239128⑆ ⑆000006625⑆

S. ROBERT POWELL

No. 147 15-3 511

Washington, D.C. 5/16 1966

Pay to the order of McChannel House \$ 66<sup>25</sup>/<sub>100</sub>

Sixty six dollars + twenty five cents

The RIGGS NATIONAL BANK  
of WASHINGTON, D. C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N. W.

MAY 16 1966

Robert Powell

⑆0511⑆0003⑆ 11⑆01239128⑆ ⑆000006625⑆

S. ROBERT POWELL

No. 164 15-3 511

Washington, D.C. 7-5 1966

Pay to the order of Donald W. Powell \$ 20<sup>00</sup>/<sub>100</sub>

Twenty Dollars

The RIGGS NATIONAL BANK  
of WASHINGTON, D. C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N. W.

JUL 7 1966

Robert Powell

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work DC

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THE GEORGE WASHINGTON UNIVERSITY

WASHINGTON, D. C. 20006

DEPARTMENT OF ROMANCE LANGUAGES  
AND LITERATURES

March 28, 1966

Mr. Robert S. Powell  
824 New Hampshire Avenue, N. W.  
Washington, D. C.

Dear Mr. Powell:

The Department of Romance Languages and Literatures is pleased to inform you that you have been nominated as Graduate Teaching Assistant for the academic year 1966-67. The stipend is \$ 2,300, of which approximately \$935 must be applied to tuition expenses. You may enroll for a maximum of nine semester hours of graduate course-work and you are expected to teach six semester-hours per semester or the equivalent. You may be assigned two three-semester-hour courses or one course, two drill sections and two language laboratory sections, or other arrangements may be made according to the needs of the Department.

If you have questions about any of these matters, do not hesitate to inform me. I would appreciate however hearing from you as soon as is convenient whether you wish to accept the award.

Sincerely yours,

*William G. Clubb*  
William G. Clubb  
Chairman

WGC/mb

SAMUEL A. LATEN

Law Reporter Blank No. 273

T/A THE CHANNEL HOUSE  
824 New Hampshire Ave., N. W.  
Washington 7, D. C.

## This Lease,

Made between THE CHANNEL HOUSE of the  
District of Columbia, party of the first part, and Robert Powell and/or Mario Melto, Jr.  
of the

## Witnesseth,

that the party of the first part hereby leases to the party of the second part, the premises known as Apartment No. 505, located on 5th floor in THE CHANNEL HOUSE Apartment House, for the term of twelve months, commencing on the 13th day of June, 1956, and ending on the 13th day of May, 1956, for the sum of \$ 1590.00 payable in monthly instalments of \$ 132.50 in advance, at THE CHANNEL HOUSE Washington, D. C., the first payment to be made on the 13th day of June, 19 56 and a like sum on the 13th day of each month thereafter.

Notice in writing is required thirty days prior to vacating apartment.

In Testimony Whereof the said parties have hereunto signed their names and affixed their seals, this

day of 6-17-56, A. D. 19 56.

Witnessed by

W. L. Briggs

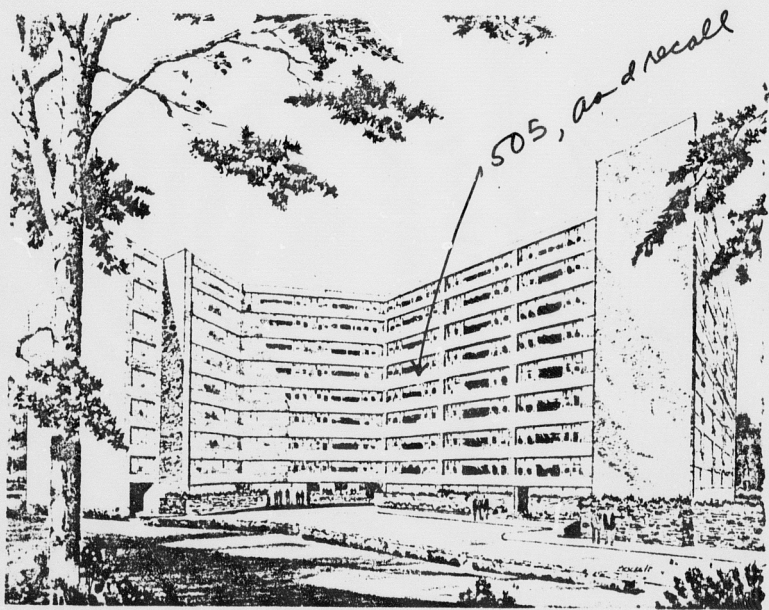
By

Cal P. Nally [SEAL]  
Robert Powell [SEAL]

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# THE CHANNEL HOUSE



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DISTINCTIVE APARTMENTS IN FOGGY BOTTOM

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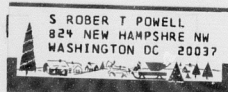
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WASHINGTON, D.C.

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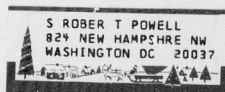
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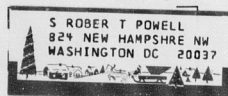


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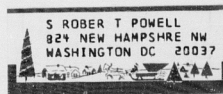


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673



THE GEORGE WASHINGTON UNIVERSITY

WASHINGTON, D. C. 20006

DEPARTMENT OF ROMANCE LANGUAGES  
AND LITERATURES

August 26, 1966

Mr. S. Robert Powell  
824 New Hampshire Avenue, N.W.  
Washington, D. C.

Dear Mr. Powell:

In your letter of nomination as Graduate Teaching Assistant in this Department, you were notified that your stipend would be a certain amount. Shortly after the letter went out, this was changed to your advantage. Your new stipend is \$1,700. In addition you will receive a credit worth \$1,080 for tuition.

Sincerely yours,

*John Andrew Frey*  
John Andrew Frey  
Chairman

JAF/mb

674

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Chief, Stack and Reader Division

(0135-19-6/16/54) GPO

PHONE 965-2292

JOHN A. ENGLISH

*Andrew Furuseth Foundation*  
*for Maritime Research*

1728 K STREET, N.W. • WASHINGTON, D. C.

STUDENT NAME: POWELL, SILAS R.  
STREET ADDRESS: 824 New Hampshire St.  
CITY: Washington D.C.  
STUDENT NUMBER: 270437  
DIV: 14  
3-00321  
THE GEORGE WASHINGTON UNIVERSITY  
STAMPED PAID  
JAN 27 1967  
PHOTO  
THE GEO. WASH. UNIV.  
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SIGNATURE (NOT VALID UNLESS SIGNED): Robert Powell  
SPRING SESSION 1966-1967  
STUDENT ID NO.: 2 3 4 5 6 7 8 9  
CART: 14 15 16

STUDENT NAME: POWELL, I.      NOT TRANSFERABLE

STUDENT NUMBER: 7 0437      14      3      THE GEORGE WASHINGTON UNIVERSITY

STREET ADDRESS: 824 New Hampshire Ave NW      PHOENIX, ARIZONA 85001

CITY: Washington, DC 20001      STATE: DISTRICT OF COLUMBIA

SIGNATURE: Robert Powell

SUMMER SESSION 1967 IDENTIFICATION CARD

SIGNATURE (NOT VAL'Y UNLESS SIGNED)

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NOT TRANSFERABLE

R. SILAS POWELL

THE GEORGE WASHINGTON UNIVERSITY  
WASHINGTON 6, D. C.

5

STUDENT NUMBER: 270437  
ID# 14

THE CHANNEL HOUSE, #5  
824 NEW HAMPSHIRE AVE.  
WASHINGTON, D.C.

STREET ADDRESS CITY STATE ZIP

NO VALID UNLESS SIGNED

STAMPED NAME: R. SILAS POWELL

DATE: APR 11 1966

SIGNATURE (NOT VALID UNLESS SIGNED): Marshall Powell

SPRING SESSION 1965-1966 IDENTIFICATION CARD

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676

S. ROBERT POWELL

No. 251 15-3  
511

Washington, D.C. 2-20 1967

Pay to the order of **WASHINGTON NATIONAL SYMPHONY** \$ 15-<sup>50</sup>/<sub>100</sub>

Fifteen dollars and 50 cents. Dollars

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FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N.W.

FEB 21 1967

*S. Robert Powell*  
224 New Hampshire, NW  
Washington, D.C. 20001

⑆05⑆ ⑆0003⑆ ⑆1⑆0⑆1239⑆128⑆ ⑆0000000⑆550⑆  
333-0326

# APPOINTMENT FORM

THIS FORM MUST BE COMPLETED WHEN AN INDIVIDUAL IS APPOINTED, OR  
TRANSFERRED INTO A DEPARTMENT OR PROJECT

Name POWELL Sillas Robert INITIAL 198-34-0586  
LAST FIRST Soc. Sec. No.  
Home Phone 333-0326 Home Address 824 New Hampshire Ave., N.W., Washington, D. C. 20037

TODAY'S DATE June 13, 1967

TYPE OF  
ACTION:  
(Check One)

APPOINTMENT ☒

TRANSFER-IN FROM OTHER DEPT. OR PROJECT ☐

Effective Date of this Action June 12, 1967 Finish Date of Appointment July 19, 1967  
Appoint or Transfer To: Dep't. Code 210-030 Acc't. No. 110  
Department Title Romance Languages and Literatures  
Grant or Contract No. (For Research Dep't's Only) \_\_\_\_\_  
Position Title or Rank Assistant in Instruction Pos. No. \_\_\_\_\_  
Salary or Pay Rate Data \$ 256.00 Per First Summer Session  
Other Compensation \_\_\_\_\_

Percentage of Full-Time Spent in this Position \_\_\_\_\_ %.

# APPOINTMENT FORM

678

THIS FORM MUST BE COMPLETED WHEN AN INDIVIDUAL IS APPOINTED, OR TRANSFERRED INTO A DEPARTMENT OR PROJECT

TODAY'S DATE July 31, 1967

Name Powell Robert S. 198340586  
LAST FIRST INITIAL Soc. Sec. No.  
 Home Phone 333-0326 Home Address 824 New Hampshire Ave., N.W., #505, Washington, D.C. 20037

TYPE OF ACTION: (Check One)	APPOINTMENT <input checked="" type="checkbox"/>	TRANSFER-IN FROM OTHER DEP'T. OR PROJECT <input type="checkbox"/>
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Effective Date of this Action July 20, 1967 Finish Date of Appointment August 25, 1967

Appoint or Transfer To: Dep't. Code 210-031 Acc't. No. 110

Department Title Romance Languages and Literatures

Grant or Contract No. (For Research Dep'ts Only) \_\_\_\_\_

Position Title or Rank Lecturer in French Pos. No. \_\_\_\_\_

Salary or Pay Rate Data \$ 600 Per 2nd Summer Session

Other Compensation \_\_\_\_\_

Percentage of Full-Time Spent in this Position \_\_\_\_\_ %.

Employee is: (Check One) FULL-TIME ☐ PART-TIME ☒

OTHER UNIVERSITY POSITIONS CURRENTLY HELD	POSITION TITLE	DEPARTMENT TITLE	% FULL TIME	DEP'T. CODE	ACC'T. NO.	POS. NO.

Requested By \_\_\_\_\_ Date \_\_\_\_\_ Phone \_\_\_\_\_

Approved By \_\_\_\_\_ Date \_\_\_\_\_ Phone \_\_\_\_\_  
Vice President for Academic Affairs, The George Washington University

READ INSTRUCTIONS ON BACK BEFORE COMPLETING





# The George Washington University

in virtue of authority granted by

The United States of America

has conferred upon

Silas Robert Powell

the Degree of  
Master of Arts

together with all the Honors, Rights and Privileges belonging to that Degree.

In Witness Whereof, this Diploma is granted bearing the seal of the University

Given at Washington in the District of Columbia this      thirtieth      day

of September in the year of our Lord nineteen hundred and sixty-seven



*Arthur E. Burns*  
Graduate School of Arts and Sciences

*Lloyd H. Elliott*  
President of the University



Reproduced on the following two pages are page one and portions of pages five and six of the booklet published by The George Washington University, Washington, DC which lists the names of those students who completed degree requirements during the Summer Sessions 1967 and upon whom degrees were conferred on September 30, 1967.

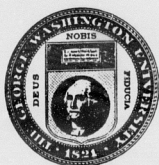
On that date, Silas Robert Powell was awarded the Master of Arts Degree.

681

# The George Washington University

## Degrees Conferred

September 30, 1967



Washington, D. C.

**Degrees Conferred upon Recommendation of the Faculty  
of the Graduate School of Arts and Sciences**

**MASTER OF ARTS**

- |  |   |
|--|---|
| Virginia Ames, District of Columbia <sup>1</sup> | Reubena Catherine Connaway, Virginia        |
| Art History and Criticism                        | Speech Pathology and Audiology              |
| A.B. 1964, Pennsylvania State University         | A.B. 1963, Westhampton College              |
| Jere Broh-Kahn, Ohio                             | Andrew Lyman Cooley, Illinois               |
| Economics  | History                                     |
| A.B. 1954, Harvard University                    | A.B. 1964, The George Washington University |
| Marilynn Henningsen Brown, Virginia              |   |
| Speech Pathology and Audiology                   |   |
| A.B. 1946, University of Iowa                    |   |

[ 5 ]

- |   |   |
|---|---|
| Margaret Cannon Coons, Virginia             | Joseph Raymond Roberts, Pennsylvania          |
| Museology                                   | Economics                                     |
| A.B. 1965, The George Washington University | A.B. 1962, Pennsylvania State University      |
| Amie Virginia Godman, Maryland              | George Mason Sanders, Missouri                |
| French Language and Literature              | Psychology                                    |
| A.B. 1963, Hood College                     | A.B. 1965, Washington and Lee University      |
| Joyce Ann Killian Godwin, Florida           | Alfred Glaze Smith III, North Carolina        |
| Political Science                           | Economics                                     |
| A.B. 1965, Florida State University         | A.B. 1959, Columbia University                |
| Judy Kay Jones, New Mexico                  | Barbara Joyce Sowder, Maryland                |
| American Literary and Cultural History      | Anthropology                                  |
| A.B. 1964, University of Wyoming            | A.B. 1966, The George Washington University   |
| Hugo Arnold Keesing, Maryland               | Jill Stormer, Maryland                        |
| Psychology                                  | Speech Pathology and Audiology                |
| B.S. 1965, Duke University                  | A.B. 1964, The George Washington University   |
| Elyse Brauch Lehman, Virginia               | Carolyn Richmond Terry, Massachusetts         |
| Psychology                                  | Art History and Criticism                     |
| A.B. 1962, Douglass College                 | A.B. 1950, University of California, Berkeley |
| Barbara Joan Meisler, Maryland              | M.F.A. 1963, The George Washington University |
| Speech Pathology and Audiology              | Le Manh Tri, Maryland                         |
| A.B. 1965, The George Washington University | Economics                                     |
| Richard Francis Palazzolo, Maryland         | A.B. 1958, St. Anselm's College               |
| Economics                                   | Wiltrud Helene Wenniges, Virginia             |
| A.B. 1962, St. Benedict's College           | Economics                                     |
| Silas Robert Powell, District of Columbia   | Diploma 1958, Heidelberg University, Germany  |
| French Language and Literature              | Peter Herman Zassenhaus, Maryland             |
| A.B. 1963, Pennsylvania State University    | Economics                                     |
| David John Reimer, Virginia                 | A.B. 1964, Brandeis University                |
| Psychology                                  |   |
| A.B. 1960, University of Puerto Rico        |   |

SRP



## TERM PAPERS

(written by S. Robert Powell while a graduate student at George Washington University)

1. "Stendhal et le Beylisme," French 225, Fall 1965
2. "Biographie et Bibliographie Complète de Guilio Cesare Vanini," Spring 1966
3. "Les tendances impressionistes dan l'oeuvre d'Émile Zola," Spring 1966
4. "DuBellay's Knowledge of and Debt to Italian Literature," Fall 1966, French 227
5. "Une étude des Enfants Terribles de Jean Cocteau," Fall 1966
6. "Dialecticism and the Artistic Creations of Cole and Bryant," May 26, 1967
7. "Impressionistic Art in Le Ventre de Paris of Émile Zola," Master's Thesis, September 1967



B-  
 This is a good "analysis"  
 but I miss the critical  
 dimension of the kind of  
 paper I asked for. Such a dimension  
 could be supplied in many ways.

FRENCH 255: STENDHAL ET LE BEYLISME

Fall 1965

S. Robert Powell

- A man born into a society in which he can find no place.
- A man who is an anachronism.
- A man rebelling against society and against himself.
- A man desperately searching, a man attempting to conquer happiness, a man searching for himself.
- A man at war, a man playing a role.
- A man with a passion, with a disease, with an obsession.
- A man of sensitivity, a man who distrusts all authority.
- A man who wants to be perfect, a man who abhors mediocrity.
- A man desperately trying to rationally control an immense human emotion, attempting to keep his head and at the same time loose his heart.
- A man at war with time, a man alone.
- A man who is a hypocrite, an "être supérieur."
- A man whose life is a philosophy, a man whose life is an exact science.
- A Beylist character, a Julien Sorel.
- Julien Sorel-A hypocrite? A man at war with time?  
An "âme sensible?"

Julien Sorel. A man at war with society? A hypocrite? An "âme sensible"? His life can be divided into five distinct periods for the purposes of this analysis: his early years in Verrières, his life as tutor at the Rênals, his life at the seminary, his life in the Hôtel de la Mole, and his life in prison.

Verrières in the nineteenth century--an idea, a hope, a world; yet at the same time none of these. Verrières is too precise to be an idea, too awesome to be a hope, too frightening to be a world. Verrières is a game, the game of life, a play in which each player "has his time upon the boards and from whom is heard no more."

Upon the boards in Verrières in the nineteenth century appeared a young man, the son of a woodcutter, who was just beginning, who was just making his entrance upon that state, the stage of life. The set frightens us because of its universality and its simplicity--a small town along the Doubs River whose inhabitants are "plus paysans que bourgeois."<sup>1</sup> These are the opponents in that game that Julien Sorel must play--the game of life.

Life in Verrières, for Julien Sorel, is boring and monotonous. Everywhere he saw his contemporaries dedicating their lives to the pursuit of trivia, enveloping themselves in a shroud of mediocrity. They had no concern for the future and little respect for the past. The past and the future were the only things in which Julien saw any value and they were his only consolation. His adulation for Napoleon, the great



defier, knew no bounds and it filled his heart with ambition and aspirations for the future. Julien was thus imbued with a desire to do something in life that was important, to distinguish himself from the common herd of humanity, to perform actions that would be worthy of a Napoleon. But heroic actions such as those performed by Napoleon were impossible in the Verrières of Julien Sorel. The restauration of the Bourbons precluded brilliant military careers. Julien's ambition was thus directed along the only road that was open at that time, the road to positions in the clergy.

His clerical aspirations became almost an obsession for Julien and he thought only of the future. The only utility that he saw in the present was that it could be used to achieve the future. Thus begins his hypocrisy. He will use society against itself to accomplish his ambitious goals. He will use the society of his time, which disgusted him, to secure his future.

He commits to memory the New Testament in Latin "pour gagner le vieux curé Chélan, duquel il voyait bien que dépendait son sort à venir." <sup>2</sup> He trusts no one. "Chacun pour soi dans ce désert d'égoïsme qu'on appelle la vie." <sup>3</sup> Julien, an "être supérieur", practices a systematic distrust of all authority and attempts individual self-mastery. He must do this if he is to move through a society which disgusts him and not be hurt. To protect himself, should he fail, he assumes a mask, a mask of hypocrisy. He is going to use society against itself to achieve his ultimate goal. He is going to use the present hypocritically to gain what he so strongly desires--



the future and the happiness that he hopes it will contain. He thus sets out to prepare for his future, spurred on by ambition and armed with a shield of hypocrisy.

When appointed tutor of the children of M. de Rênal he soon realized that he could use contemporary society as a tool to fulfill his dreams of ambition and happiness. He had already penetrated the shell of the top of society in Verrières and now no personal sacrifice was too great to be made if it meant securing his future. His dreams of the future were filled with happiness yet at this point he could not conceptualize happiness as such. He only knew that he could never find it by remaining in the society of his father and his brothers. His extreme sensitivity and vanity would now have to be conquered if he intended to remain in the society into which he had penetrated. When the thought occurred to him that he might have to eat his meals with the servants in the Renal household he declared that he would run away, that he would not force himself to be lowered by eating with servants. He soon realized that if he did run away that there would be "plus d'avancement, plus d'ambition pour moi, plus de ce bel état de prêtre qui mène à tout." <sup>4</sup> His unrelenting ambition forces him to overcome his vanity and he stays.

His ambition forces him to overcome his own self-doubts. "Aux armes! Il se leva et marcha rapidement vers la maison de M. de Rênal... Dès qu'il l'aperçut il fut saisi d'une invincible timidité. La grille de fer <sup>était</sup> ouverte, elle lui semblait magnifique, il fallait entrer là dedans." <sup>5</sup>

At this point, the hypocrisy that he has been pursuing, i. e., using the society of the present against itself as a means of securing the future, is met by a human force equally as powerful as ambition--love. As soon as he encountered this second great human force he realized that he was going to experience a conflict of goals, for love and ambition are not compatible. One would have to dominate over the other and Julien thus tried to resolve this conflict. "Il s'échappa rapidement et monta dans les grands bois par lesquels on peut aller de Vergy à Verrières. Loin de désirer s'astreindre à une nouvelle scène d'hypocrisie, il avait besoin d'y voir clair dans son âme, et de donner audience à la foule de sentiments qui l'agitaient." <sup>6</sup> He was unable to resolve this conflict between "amour" and "ambition" and he again went to the mountains to think and to try to resolve his conflict. He watched a bird of prey as it floated above the cliffs and "ses mouvements tranquilles et puissants le frappaient, il enviait cette force, il enviait cet isolement." <sup>7</sup>

He repeatedly tried to free himself from this conflict in which the forces of love and ambition had placed him. On his way to visit Fouqué, he anticipated spending the night in a cave, and he remarked to himself, "Pourquoi ne passerais-je la nuit ici? J'ai du pain et je suis libre. Au son de ce grand mot son âme s'exalta, son hypocrisie faisait qu'il n'était pas libre même chez Fouqué." <sup>8</sup>

From this point on Julien acts under the influence of a double hypocrisy. The hypocrisy of using a society against itself and the hypocrisy of relentlessly attempting to pursue ambition when in reality he is more concerned with "amour." This will be revealed to Julien only in the closing chapters of the novel but already we the readers can perceive signs of hypocrisy in his pursuing wholeheartedly ambition. At this point of his life Julien is not able to recognize the main force of his life. "He has experienced paradise, his true self. Yet he does not know what he has experienced. Henceforth, he is torn between a desire to return to that lost paradise and the desire to go forward." 9

At times he appears to want to go forward and at others he wants to return to the paradise that he has experienced. This explains the awkwardness of his actions in the love scenes with Mme de Rênal. Occasionally his hypocrisy of ambition seems to be dominated by love and "il trouvait une douceur extrême à avouer à cette grande dame qu'il l'admirait." 10 When he does admit to himself that he has some feelings for Mme de Rênal it has an effect on his ambitious desires. He becomes uncertain of himself as to which goal he wants to pursue.

After having seduced Mme de Rênal he says to himself, "Mon Dieu! être heureux, être aimé, n'est-ce que ça?" 11 This causes him to ultimately conclude that "son amour était



encore de l'ambition" <sup>12</sup> and that he was "sot d'aimer une telle femme." <sup>13</sup>

Julien did not realize that his ambition prevented him from fully experiencing love. It is only in the closing moments of his life that his hypocritical pursuit of ambition will be fully revealed to him. He will then realize that his ambition for the future prevented him from loving in the present, that "amour" and "ambition" are not compatible and that as long as he relentlessly pursued his ambitious desires he could not freely love.

He continues his hypocritical treatment of society as a whole, even though he seems to have resolved the conflict between love and ambition. When he triumphed over several of the leading members of the society of Verrières and appeared in the honor guard of the king he was "le plus heureux des hommes." <sup>14</sup> He had succeeded in making a penetration into a level of society that was above him and this gave <sup>him</sup> a great deal of satisfaction.

In the Rênal household he continually refused to accept the present as having any utility except as a means to an end-- his future. He will ultimately come to the realization, shortly before his death, that the happiness he spent his life searching for "se plaçait sous ses pas" <sup>15</sup> when he was a tutor of the children of the mayor of Verrières. Julien's blinding



ambition and his obsession for the future prevented him from experiencing the happiness of the present.

When Julien is ultimately sent to the seminary he continues to lead a hypocritical life. The love-ambition conflict that he experienced with Mme. de Rênal disappears almost completely while he is at the seminary. He appears to have forgotten Mme de Rênal. However he continues to use society against itself for his own ambitious purposes. Every life situation at the seminary was an obstacle, it was something to be overcome and conquered. He soon became an object of envy and derision at the seminary but ultimately triumphs over the barely literate peasants of the seminary when he is appointed tutor in Latin. The contempt he felt for the society of the seminary is analogous to that which he felt towards the society of Verrières in which he had been raised. He had an overwhelming contempt for all that was mediocre and ordinary in life. Everything had to be in the superlative to please Julien.

Having won a victory over amour when he was a tutor for the children of the Renals, his ambition now seems to be greatly strengthened and reinforced. In fact his "ambition seems to crystallize" <sup>16</sup> while at the seminary. His zeal for the future becomes an all-encompassing obsession. Every opportunity to move upward in society must be seized upon and won. When he appears in the scene with the prelate of the church "il était stupéfait d'admiration. . . Plus on s'élève vers le premier rang de la société, plus on trouve de ces

manières charmantes." 17

Relentlessly he pursues the future; the present is only a means to that end. His hypocritical and blinding passion of ambition has again succeeded in blotting out the present and the "bonheur" that it contains. All this will be revealed to Julien in the closing moments of his life.

His hypocrisy hardened and crystallized, Julien arrived in Paris as the secretary to the Marquis de la Mole. This appointment was a supreme achievement for Julien. "Il allait enfin paraître sur le théâtre des grandes choses et le bonheur d'aller à Paris éclipsait tout à ses yeux." 18 Even though it appears that he has reached the top of society he continues to play the role of a hypocrite. Everything is an obstacle that must be surmounted, that must be conquered. Nothing must interfere with his plans.

It appears that Julien will again have to face the conflict of love-ambition in his association with Mathilde de la Mole. But Mathilde will not cause his ambition to ebb. He does not see Mathilde de la Mole as lover but as a member of a new level of society that he must conquer and possess. He sees Mathilde as an enemy. "Elle a été levée dans le camp ennemi." 19 She is an obstacle in his quest for the future. She is not an end but simply a means to an end.

Julien ultimately seduced Mathilde de la Mole but "when she becomes his mistress his conquest is a class triumph." <sup>20</sup> The attraction and repulsion that ensues between Julien and Mathilde is essentially a class struggle. They both experience a "savage delight in humiliating each other's pride." <sup>21</sup> Julien, however, plays the game much more seriously than Mathilde. She is not merely a means of amusement, she is an obstacle that must be overcome and possessed because she represents a level of society which is above Julien. It is a war between Mathilde and her society and Julien. He rationally plans each move in his conquest of the enemy. She had to be conquered, to be possessed if he were to consider himself a member of her society. "Je l'aurai. J'en irai ensuite et malheur à qui me troublera dans ma fuite! Cette idée devint l'unique affaire de Julien." <sup>22</sup>

At this point Julien began to realize that his feelings for Mathilde de la Mole were completely different from those he experienced for Mme de Rênal and he began to reflect on the differences between his two mistresses. "Quelle différence avec ce que j'ai perdu!" <sup>23</sup> The feeling of pride and happiness that he now experiences, he admits to himself, is "plus d'orgueil que d'amour. . . C'est un démon que je subjugue, donc il faut subjuguer." <sup>24</sup>



When he does ultimately conquer Mathilde he is gratified but not because of love but because his ambition has won him a battle. He has succeeded in penetrating a new level of society completely. "Tout ce qui était au-dessus de lui la veille était à ses côtés maintenant ou bien au-dessous." 25

At this point Julien can clearly see that the personal gratification that he has achieved with Mathilde does not equal that which he experienced with Mme de Rênal and he takes a nostalgic glance at the past and begins to realize the hypocrisy of his pursuing ambition so blindly in his affair with Mme de Rênal. "J'ai été sot. Les idées que je me faisais de Paris m'ont empêché d'apprécier cette femme sublime." 26

In spite of the conclusions he reached as he glanced nostalgically at the past, he continued to utilize hypocrisy as his mode of behavior. However, this hypocrisy with Mathilde de la Mole and the society of Paris is dramatically interrupted by the letter that Mme de Rênal sent to the Marquis de la Mole. This letter was "le dernier coup à cet être affaibli par un malheur trop constant." 27

For the first time in his life Julien experiences a complete and utter black-out of reason. The letter was, in effect, a de-crystallization. The one thing that really mattered to Julien and that he thought he possessed suddenly was no longer his; yet he desperately wanted to possess her.



He realized that he could not possess her by any of the means that he had been employing and he thus sought to ultimately possess her by destroying her, his symbol of value; he rushed back to the church at Verrières and shot her in a final attempt to reaffirm that which he had lost. In his attempt to reaffirm that which he had lost he demonstrated to her "la preuve suprême de son amour." 28

This de-crystallization was the beginning of a new life for Julien. It forced a resolution to the hypocrisy under which he had been hiding throughout his life. For the first time in his life he stopped using the present as a means of achieving the future; his attempted destruction of Mme de Rênal precluded the possibility of a future for himself. Yet when he destroyed his future he created a new life for himself for he would now be forced to live in the present.

The attempted destruction of Mme de Rênal was a liberation for Julien. He ceased to be a hypocrite. It was at this moment that Julien Sorel, an "être supérieur", distinguished himself as an "âme sensible." The supreme paradox is that Julien Sorel would not have become an "âme sensible" had it not been for his hypocrisy, for hypocrisy is the "direction finder for an explorer, an "être supérieur", to a continent that he did not know existed, "le bonheur." " 29

Julien had thus discovered the object of his dreams, he had discovered "le bonheur". He had liberated himself from the future and from his hypocrisy and he was now forced to live entirely in the present. He now fully realized that throughout his short life he had been a hypocrite, that ambition was not the principal force in his life, and that ambition could not secure a future filled with happiness. Julien Sorel, an "âme sensible", is thus removed from society for the act he committed against it. The society that he has used throughout his life now dominates over Julien and he is imprisoned.

Love has triumphed over ambition. Julien is no longer a hypocrite; and he begins to savour that for which he has been searching all his life--"le bonheur". He finds this happiness only because he is forced to <sup>live</sup> entirely in the present; his past is now not important and he has no future, for he has been condemned to death. A force as awesome and powerful as death was necessary to reveal to Julien the futility of the hypocrisy under the influence of which he had spent most of his life.

His imprisonment has removed him from society and he cherishes each moment of his isolation from society. "Ma foi, ce séjour est tranquille; je n'ai point d'ennuyeux. La vie m'est agréable." 30

His complete lack of feeling for Mathilde de la Mole becomes more pronounced when he is in prison. Her continual efforts to secure his release from jail leave him with absolutely no feeling for her. "Il est singulier, se disait-il, un jour que Mathilde sortait de sa prison, qu'une passion si vive et dont je suis l'objet me laisse tellement insensible." 31

On the other hand his passion for Mme de Rênal increases during his imprisonment; he now re-discovers in Mme de Rênal all the joys of love which ambition had formerly robbed him. He admits that he was pursuing a false goal when he was with Mme de Rênal at Vergy and Verrières. After one of her visits to him in prison he says, "Je serais mort sans connaître le bonheur si vous n'étiez pas venue me voir." 32

Julien is infinitely happy. He is forced to live in the present; it is only "quand l'être stendhalien se sent coïncider avec le moment où il vit qu'il se sent heureux." 33 He thus began to live "au jour le jour" and his happiness knew no bounds; he had found the goal of his life--he had found "bonheur", and on the day of his execution "tout se passa simplement, convenablement et de sa part sans aucune affectation." 34



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Julien Sorel, an "être supérieur" who became an "âme sensible", was at last "délivré de l'ambition et du temps." 35 His attempted destruction of Mme de Rênal was both a beginning and an end--it was the end of a life of hypocrisy and the beginning of a life of happiness, it was a renunciation of the future and an acceptance of the present, it was the discovery of a life, for only at that moment did Julien Sorel begin to live.



Footnotes

- 1...Stendhal, Le Rouge et le Noir (New York: Dell Publishing Co., 1963), p. 27.
- 2...Ibid., p. 46.
- 3...Ibid., p. 358.
- 4...Ibid., p. 46.
- 5...Ibid., p. 51.
- 6...Ibid., p. 88.
- 7...Ibid., p. 90.
- 8...Ibid., p. 99.
- 9...Peckman, Morse, Beyond the Tragic Vision (New York: G. Braziller, 1962), p. 109.
- 10..Stendhal, p. 119.
- 11..Ibid., p. 115.
- 12..Ibid., p. 118.
- 13..Ibid., p. 127.
- 14..Ibid., p. 130.
- 15.. Ibid., p. 114.
- 16..Prévost, Jean, Le Chemin à Stendhal ( Paris: Paul Hartman, 1929), p. 61.
- 17..Stendhal, p. 134.
- 18...Ibid., p. 246.
- 19...Hemmings, F. W. J., Stendhal, A Study of his Novels ( Oxford: Oxford University Press, 1964), p. 106.
- 20...Ibid., p. 105.
- 21...Turnell, Martin, The Novel in France ( New York: New Directions Publishers, 1951), p. 152.
- 22...Stendhal, p. 342.
- 23...Ibid., p. 335.

NATIONAL AGRICULTURAL LIBRARY

Record for  
Posterity  
BLO 631

Foster E. Mohrhardt, Director

May 25, 1965

Leila P. Moran, Chief

Division of Acquisitions

Through: Bella E. Shachtman, Asst. Director  
Technical Services

Justification for Hiring Summer Student Assistant

The Publications Selection Section has lost two professional staff members: One on January 3, 1965 through promotion (GS-9) and the other on May 8, 1965 through transfer to another government agency (GS-11). OMS has not been able to fill these vacancies. The prospect for filling either Selection Officer/Searcher positions in the immediate future appears slight.

Help is urgently needed to cope with backlogs of selected citations:  
1. Citations resulting from the past activity of the Publications Selection Section when it was fully staffed. 2. Citations accumulated as a result of the present activity of those persons now assisting on a "time permits" basis.

SRP  
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Student assistants with language competency can render useful assistance in searching activities. Unless we have such assistance, acquisition of new publications will drop considerably in the coming months. Through the cooperation of Mrs. Oliveri we have been able to interview one very promising applicant, Silas Robert Powell. His Form 57 and a copy of a job description are attached. Mr. Powell has language competency in French and Russian. Ability in the latter language is extremely important to us at the present time, since the Division Chief must assume searching and selection responsibilities in this area. It appears from our interview that Mr. Powell would be able to handle preliminary selection of Russian publications received on blanket order and unsolicited Russian and French gift publications with guidance, freeing the Division Chief's time for other administrative and supervisory matters. With his excellent competency in French, Mr. Powell could handle searching of Italian and Spanish as well as French citations.

The hiring of one or more student assistants should not interfere with personnel ceilings established for Acquisitions Division since we have the vacancies already referred to and no prospect of filling them in the immediate future.

Attachments (2)

cc: LM  
BES  
BLO ✓  
LPMoran/llf

National Agricultural Library  
Technical Services  
Division of Acquisitions  
Publications Selection Section  
Student Assistant (Typing), GS-1411-5

POS. NO.

I. INTRODUCTION:

The Publications Selection Section is responsible for selecting publications in the fields of agriculture and related sciences on a world-wide basis from bibliographical and other sources, searching selected citations to determine needs, and initiating requests for procurement by purchase, gift or exchange.

Incumbent performs Library Assistant duties such as searching citations, preparing orders for publications, and related duties.

II. DUTIES AND RESPONSIBILITIES:

A. Kinds:

1. Searches citations of moderate difficulty for separates and serials in necessary Library files.
  - a. Citations include titles cited in bibliographies, Library of Congress galley proofs, publisher's announcements, gift and exchange lists from societies, libraries and other organizations, as well as incoming requests from other divisions of the Library and agencies of the Department.
  - b. Citations are in foreign languages, as well as English.
  - c. Searching involves the ability to locate corporate as well as personal authors in the Public catalog (2,000,000 cards), serial records and alphabetical order file.
2. Prepares orders for publications to be acquired, by completing photoprinted citations or typing information on LF-317 order form.
  - a. Notes preliminary cataloging information located in searching such as correct author entries, related edition notes, other copies, and series notes.
  - b. Completes fiscal information on the order form as necessary.
3. Searches and prepares confirmation orders for foreign publications received on Farmington Plan.
4. Files unrevised in current serial citation file, serial gaps desiderata file, and regular desiderata file, when necessary.
5. Organizes additions to collection of publishers catalogs maintained for immediate use of the Acquisitions Division and the general use of the Library staff.
6. Performs related duties as required.

B. Responsibility for work of others:

Supervises Library Assistant, GS-4, when so delegated.

- 2 -

III. SUPERVISION AND GUIDANCE RECEIVED:

The incumbent operates under the general supervision of a librarian. Routine assignments are performed on own initiative and without close review. Work is subject to general review on completion for soundness of judgment and compliance with procedures. Assistance and guidance are available for interpretation or clarification of regulations and procedures. Available guidelines are the written and unwritten policies and procedures of the Section and the Division.

IV. OTHER:

1. Knowledge of one or more foreign languages is desirable.
2. Courses in Library Science or previous experience in Library work desirable.



Power, S. Robert

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National Agricultural Library  
Technical Services-  
Division of Acquisitions  
Publications Selection Section  
Student Assistant (Librarian), GS-1410-5

Pos. No. 1484

I. INTRODUCTION:

The Publications Selection Section is responsible for selecting publications in the fields of agriculture and related sciences on a world-wide basis from bibliographical and other sources, searching selected citations to determine needs, and initiating requests for procurement by purchase, gift or exchange.

THIS IS A TEMPORARY POSITION

The incumbent serves as a student assistant and performs sub-professional work in the areas of library work designed to familiarize the incumbent with some of the professional work involved and the programs and policies of the office.

II. DUTIES AND RESPONSIBILITIES:

1. Searches citations for separates and serials in necessary Library files.
2. Prepares orders for Publications to be acquired, by completing citations or typing information on order form.
3. Searches and prepares confirmation orders for foreign publications received on Farmington Plan.
4. Files unrevised in current serial citation file, serial gaps desiderata file, and regular desiderata file when necessary.

III. SUPERVISION AND GUIDANCE RECEIVED:

Immediate supervision is received from the Supervisory Librarian. Work assignments are accompanied by detailed instructions, and explanation of the purpose of the service performed. Completed work is reviewed for accuracy and compliance with instructions.

EMPLOYEE'S COPY

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Form AD-350-1  
(12-1-62)

## NOTIFICATION OF PERSONNEL ACTION

UNITED STATES  
DEPARTMENT OF AGRICULTURE

1. SOCIAL SECURITY NO. <b>198340586</b>	2. CK. CHAR. <b>9</b>	3. NAME - LAST-FIRST-MIDDLE <b>POWELL, S ROBERT</b>	1-MISS 2-ARS. 3-MR. TITLE CODE <b>3</b>	NAME CODE <b>3</b>	5. MID. <b>2</b>	6. BIRTH DATE <b>12/12/43</b>
7. VETERAN PREFERENCE <b>1</b>		8. TENURE GROUP <b>0</b>	9. EXPIRATION DATE STAT. LIMIT RETENTION	10. FEGLI <b>2</b>	11. RETIREMENT <b>2</b>	12. SERVICE COMPUTATION DATE <b>06/15/65</b>
1-NO 3-10 PT. 5-10 PT. 2-5 PT. 4-10 PT. COMP. OTHER				1-COVERED 2-UNELIGIBLE 3-WAIVED	1-CS 2-FICA 3-FE 4-NONE 5-OTHER	13. PHYSICAL HANDICAP CODE <b>00-NONE</b>

14. CSC NATURE OF ACTION (CODED AND DESCRIPTIVE)  
CODES1-  
**2.171** EXCEPTED APPOINTMENT - NTE 24 HRS OF EDITION15. NTE DATE  
**09/30/65**

16. EFFECTIVE DATE <b>06/15/65</b>	17. TYPE <b>A1</b>	18. IDENTIFICATION <b>Q</b>	19. REGION, CONGRESS OR BOARD OF EXAMINERS	20. DATE	21. TYPE	22. IDENTIFICATION	23. REGION, CONGRESS OR BOARD OF EXAMINERS	24. DATE
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25. OFFICIAL TITLE OF POSITION  
FROM: →26. PERSONNEL POSITION NO. **A1** 27. STANDARD JOB NO.

28. WORKING TITLE OF POSITION

29. PAY PLAN 30. OCCUPATIONAL SERIES 31. GRADE STEP 32. BASE SALARY 33. RATE CODE

34. CODE EMPLOYING OFFICE 35. DEPT. 36. ORGANIZATIONAL STRUCTURE CODES

37. OFFICIAL TITLE OF POSITION TO: → **STUD ASST LIERN** 38. PERSONNEL POSITION NO. **1484** 39. STANDARD JOB NO.

40. WORKING TITLE OF POSITION 41. PAY PLAN 42. OCCUPATIONAL SERIES 43. GRADE STEP 44. BASE SALARY 45. RATE CODE

46. CODE EMPLOYING OFFICE 47. DEPT. 48. ORGANIZATIONAL STRUCTURE CODES

49. CITY AND STATE (OR COUNTRY) 50. LOCATION CODES 51. POSITION OCCUPIED 52. FROM: 53. NAME 54. STATE CODE

55. SUBJECT TO COMPLETION OF PROBATIONARY OR TRIAL PERIOD OF 1 YEAR COMMENCING: 56. SERVICE COUNTING TOWARDS CAREER OR PERMANENT TENURE COMMENCING: 57. TYPE OF APPOINTMENT CODE 58. TYPE OF EMPLOYMENT 59. FEHRA COVERAGE

60. SEPARATIONS: SHOW REASONS BELOW AS REQUIRED, CHECK IF APPLICABLE 61. REMARKS: NTE 1040 Hours in one service year beginning 06 15 65.

NOTIFICATION OF PERSONNEL ACTION  
EXCEPTION TO SF-50 APPROVED BY BUREAU OF THE BUDGET, NOV. 1962

UNITED STATES  
DEPARTMENT OF AGRICULTURE

1. SOCIAL SECURITY NO.		2. CK CHAR.		3. NAME—LAST-FIRST-MIDDLE		4. MISS - 2-MRS. - 3-MR.		5. TITLE CODE		6. NAME CODE 4. FIRST 5. MID.		7. BIRTH DATE			
198340586		9		POWELL, S ROBERT				3		3 2		12/12/43			
7. VETERAN PREFERENCE				8. TENURE GROUP		9. EXPIRATION DATE STAT. LIMIT RETENTION		10. FEGLI 1. COVERED 2. INELIGIBLE 3. WAIVED		11. RETIREMENT 1. CS 2. FICA 3. FS		12. SERVICE COMPUTATION DATE		13. PHYSICAL HANDICAP CODE	
1 1- NO 3-10 PT. 2-5 PT. 4-10 PT. COMP.				5-10 PT. OTHER		0		2		2		06/15/6500		00-NONE	

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VICE CHAIRMAN OF THE BOARD

June 16, 1965

Mr. S. Robert Powell  
The Channel House, Apartment 505  
824 New Hampshire Avenue, N. W.  
Washington, D. C. 20037

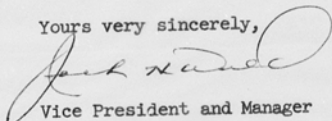
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Vice President and Manager

Enclosure





THE GEORGE WASHINGTON UNIVERSITY  
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OFFICE OF  
THE DIRECTOR OF ADMISSIONS

June 25, 1965

Mr. Silas Robert Powell  
Route 1  
Carbondale, Pennsylvania

Dear Mr. Powell:

I take pleasure in officially admitting you to  
The Columbian College of Arts and Sciences - Graduate Division  
in the  
field of French Language and Literature  
As a <sup>prospective</sup> candidate for the A.M. Degree

on the basis of

A.B., Pennsylvania State University, 1965

To obtain registration cards, this acceptance letter must be presented to the

- ☒ Registrar, Building C, 2029 G Street, N.W. \*\*  
☐ Dean,

on the regular registration days for the session for which this acceptance is valid.

To obtain advice and approval of your course of study from your Dean, be certain to present your registration cards and this acceptance to him.

\*\*

FALL 1965 REGISTRATION		
SEPT. 16 & 17	-	12:00 TO 8:00
SEPT. 18	-	10:00 A. M. TO 1:00

McG:mle

*Joseph Y. Ruth*  
JOSEPH Y. RUTH  
Director of Admissions

NOTIFICATION OF PERSONNEL ACTION										UNITED STATES DEPARTMENT OF AGRICULTURE				
EXCEPTION TO SAE TO BE PROVIDED BY BUREAU OF THE BUDGET NOV. 1947														
1. SOCIAL SECURITY NO.	2. CHAR	3. NAME—LAST FIRST MIDDLE	4. FIRST	5. MID	6. BIRTH DATE	7. VETERAN PREFERENCE	8. GENDER GROUP	9. EMPLOYMENT DATE	10. FEGU	11. RETIREMENT	12. SERVICE COM. PUTATION DATE	13. PHYSICAL CAP CODE	14. OCC. NATURE OF ACTION CODED AND DESCRIPTIVE	15. NTE DATE
198340586	9	POWELL, S ROBERT	3	3	01/01/01		0		2	2	02/26/6600	00-NONE		
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100	100-10 PT	COMP	OTHER											

2-317 RESIGNATION

CIVIL SERVICE OR OTHER LEGAL AUTHORITY

16. EFFICIENCY

17. TYPE

18. IDENTIFICATION

19. OFFICIAL TITLE OF POSITION

20. WORKING TITLE OF POSITION

21. ORGANIZATIONAL STRUCTURE

22. IDENTIFICATION

23. STANDARD JOB NO.

24. DATE

25. OFFICIAL TITLE OF POSITION

26. WORKING TITLE OF POSITION

27. PAY PLAN

28. PAY GRADE

29. PAY STEP

30. OCCUPATIONAL SERIES

31. SUB-CODE

32. BASE SALARY

33. GRADE STEP

34. CODE

35. EMPLOYING OFFICE

36. CITY

37. STATE

38. DATE

39. STANDARD JOB NO.

40. WORKING TITLE OF POSITION

41. PAY PLAN

42. PAY GRADE

43. PAY STEP

44. BASE SALARY

45. GRADE STEP

46. SUB-CODE

47. OCCUPATIONAL SERIES

48. PAY PLAN

49. PAY GRADE

50. PAY STEP

51. BASE SALARY

52. GRADE STEP

53. SUB-CODE

54. OCCUPATIONAL SERIES

55. PAY PLAN

56. PAY GRADE

57. PAY STEP

58. BASE SALARY

59. GRADE STEP

60. SUB-CODE

61. OCCUPATIONAL SERIES

62. PAY PLAN

63. PAY GRADE

64. PAY STEP

65. BASE SALARY

66. GRADE STEP

67. SUB-CODE

68. OCCUPATIONAL SERIES

69. PAY PLAN

70. PAY GRADE

71. PAY STEP

72. BASE SALARY

73. GRADE STEP

74. SUB-CODE

75. OCCUPATIONAL SERIES

76. PAY PLAN

77. PAY GRADE

78. PAY STEP

79. BASE SALARY

80. GRADE STEP

81. SUB-CODE

82. OCCUPATIONAL SERIES

83. PAY PLAN

84. PAY GRADE

85. PAY STEP

86. BASE SALARY

87. GRADE STEP

88. SUB-CODE

89. OCCUPATIONAL SERIES

90. PAY PLAN

91. PAY GRADE

92. PAY STEP

93. BASE SALARY

94. GRADE STEP

95. SUB-CODE

96. OCCUPATIONAL SERIES

97. PAY PLAN

98. PAY GRADE

99. PAY STEP

100. BASE SALARY

NATIONAL AGRICULTURAL LIBRARY

TECHNICAL SERVICES

DIVISION OF ACQUISITIONS

PUBLICATIONS SELECTION SECTION

WASHINGTON 25

STATE D.C.

0021

CITY WASHINGTON 25

STATE D.C.

TO: 0021

OFFICE TITLE OF POSITION

40. WORKING TITLE OF POSITION

41. PAY PLAN

42. PAY GRADE

43. PAY STEP

44. BASE SALARY

45. GRADE STEP

46. SUB-CODE

47. OCCUPATIONAL SERIES

48. PAY PLAN

49. PAY GRADE

50. PAY STEP

640

45. ORGANIZATIONAL STRUCTURE

46. CODE EMPLOYING OFFICE

47. DUPI 48. ORGANIZATIONAL STRUCTURE CODES

49. CITY AND STATE (OR COUNTRY)

50. LOCATION CODES

51. POSITION OCCUPIED

52. FROM: 53. TO: 54. STATE

55. SERVICE RECORDS TOWARDS CAREER OR PERMANENT LEASE COMMENCING:

56. PROBATIONARY OR TRIAL PERIOD OF 1 YEAR COMMENCING:

57. CITY CODE 58. COUNTY CODE 59. FERRA COVERAGE

60. SEPARATIONS: SHOW REASONS BELOW AS REQUIRED. CHECK IF APPLICABLE

61. REMARKS

TO TRAVEL IN EUROPE

801

641

FORM AD-352 (12-1-63) (Exception to SF-52 Approved by Bureau of the Budget Dec. 1963) REQUEST AND APPROVAL FOR PERSONNEL ACTION United States Department of Agriculture

1. Social Security No. 198 34 0586 2. Ch. 9 3. Name - Last-First-Middle POWNELL, S ROBERT 4. 1st 5. Mid. 6. Birth Date

7. CSC Nature of Action (Coded and Descriptive) 1- 317 RESIGNATION 8. NTE Date

9. Effective Date 09 15 65 10. Type 11. Identification 12. Region, Congress or Board of Examiners 13. Date 14. Type 15. Identification 16. Region, Congress or Board of Examiners 17. Date

18. Code 1- From 2- To 19. Official Title of Position 20. Personnel Position No. A1 21. Standard Job N

22. Working Title of Position 23. Pay Plan 24. Occupational Series Code 25. Sub-Code Grade Step 26. Base Salary Rate Cc

27. Organizational Structure

HAL  
OD  
TS  
DA  
PSS  
DC

28. Split T&A

29. Code Employing Office City: State: 30. Dept. 31. Organizational Structure Codes

32. City and State (or Country) DUTY STATION 33. Location Codes State City County 34. Code Office Maintaining Personnel Folder (If Different from Employing Office)

35A. Accounting Distribution 35B. Program or Admin. Support Code 36A. Commencing Date of 90-Day Qualif. Period 36B. Classification Action Code 36C. Date Position Established

37. REMARKS: (Continue on reverse if necessary. Apply remark codes where applicable)

Remark Codes 1 2 3 4 5 6 7 8 9 10 38. Correction to name 39. Previous Social Security Number 40. Ch. 41. Previous Effective Date

42. CHANGES TO BLOCKS ON FORM AD-350 (Continue on reverse if necessary. Show changes to residence or check mailing address on reverse.)

Block No.	New Data	Block No.	New Data

43. TOTAL NO. OF BLOCKS CHANGED (Only blocks listed in item 42 above and on reverse)

44. Date 09 13 65 45. Title of Approving Official PERSONNEL OFFICER OMS 46. Signature (or other approval) Mafine R M' Masters



682

Classification of this position is subject to post audit by the Civil Service Commission.

REMARK CODES	1	2	3	4	5	6	7	8	9	10
	315									
62. APPOINTMENT AFFIDAVIT COMPLETED (ACCESSIONS ONLY) 0- NO 1- YES						65. SIGNATURE (OR OTHER AUTHENTICATION) AND TITLE				
63. CODE OFFICE MAINTAINING PERSONNEL FOLDER (IF DIFFERENT FROM EMPLOYING OFFICE) 0021						66. DATE 09/13/65				
64. CODE EMPLOYING AGENCY - USDA AG- 12 NATIONAL AGRICULTURAL LIBRARY						67. CSC STATISTICAL DATA SUBMITTING OFFICE NO.				

## TIME AND ATTENDANCE REPORT

SOCIAL SECURITY NO.	CL. CH.	NAME	AGENCY	STATE	TOWN	UNIT	TIME/PER.	NO.	FROM	TO	PAY PERIOD
198-34-0986	9	Powell, S. Robert	12	08	0010	01	04	12	6/6/65	6/19/65	
ORGANIZATIONAL ASSIGNMENT: <b>W-7 0900-1730 (1/2 hour lunch)</b>											

REMARKS:  
S. F. 8 ☒ ☐  
**Employee DOR 6/15/65 to Division of Acquisitions, Publications & Selection Section, WAI, temporary 90 day appointment.**

TYPE OF DUTY	TIME IN PAY STATUS (HOURS)							TOTALS (HOURS)	TIME ACTION	SHIFT CODE	NO. OF DAYS IN PAY STATUS THIS PERIOD	REMARKS																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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EARNINGS STATEMENT( EMPLOYEE COPY

S ROBERT POWELL

ORGANIZATIONAL STRUCTURE CODE
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	BASE PAY	OVERTIME	HOLIDAY	NIGHT DIFFERENTIAL	ALLOWANCE & DIFFERENTIAL (EXPLAINED BELOW)	LUMP SUM (EXPLAINED BELOW)	GROSS PAY
PREVIOUS NORMAL →							
NEW NORMAL →	192.00						192.00
THIS PERIOD →	76.80						76.80

REMARKS	REG HRS	32.00
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		UNITED STATES DEPARTMENT OF AGRICULTURE		FOR PERIOD 06/06/65		THRU 06/19/65	
)		SOCIAL SECURITY NO.		GRADE		RATE	
		198340586 9		6S 05 1		\$ 5,000.00	
		EMPLOYING OFFICE CODE		T & A DELIVERY POINT CODE		PA	
		0021		12 08 0010 01 04		ACCOUNTING STA. CODE 0010	
RETIREMENT		FEDERAL TAX NO. EXEMPT.	STATE TAX NO. EXEMPT.	FEGLI	FEHBA	BONQ	OTHER DEDUCTIONS (EXPLAINED BELOW)
FICA							NET PAY
		01	002				
6.96		23.24	3.49				159.31
2.78		7.12	1.07				\$ 65.83

198-4-0986	9	NAME <b>Powell, S. Robert</b>	AGENCY <b>12</b>	STATE <b>08</b>	TOWN <b>0010</b>	COUNTY <b>01</b>	TIME PERIOD <b>13</b>	FROM <b>6/20/63</b>	TO <b>7/13/63</b>
ESTABLISHED WORK WEEK AND HOURS OF DUTY <b>8-5 0900-1730 (1/2 hour lunch)</b>			PAY PERIOD <b>NO. 13</b>						
ORGANIZATIONAL ASSIGNMENT			BASE SALARY						

TYPE DUTY	TIME IN PAY STATUS (HOURS)							TOTALS (HOURS)	REMARKS S, A, B, <input type="checkbox"/>
	1 SUN	2 MON	3 TUES	4 WED	5 THUR	6 FRI	7 SAT		
REGULAR	8	8	8	8	8	8	8	56	
SHORT OFF.									
WAGE BOARD OUT									
TRAVEL									
CRISTIME									
OFFICE HOURS									
HOLIDAY									
STANDBY									
TOTAL TIME WITH PAY								56	

TYPE DUTY	TIME ABSENT (HOURS)							TOTALS (HOURS)	REMARKS S, A, B, <input type="checkbox"/>
	1 SUN	2 MON	3 TUES	4 WED	5 THUR	6 FRI	7 SAT		
ANNUAL									
SICK									
COMPENSATORY									
MILITARY									
OTHER									
TOTAL ABSENCE WITH PAY									
UNOP									
ANVOL									

COMPENSATORY TIME WORKED (HOURS) (PREMIUM RATE)									
FROM:	TO:	CODE	A	B	C	D	E	LEAVE CHARGED IN PRIOR PAY PERIOD(S) (HOURS)	REMARKS:
CLOCK HOURS ABSENT OR PREMIUM PAY (USE MILITARY TIME)									
APPROVED FOR PREMIUM WORK:									
NO. OF DAYS IN PAY STATUS THIS PERIOD									
SUPERVISOR'S OR TIMEKEEPER'S SIGNATURE									

LEAVE CHARGED IN PRIOR PAY PERIOD(S) (HOURS)									
ANNUAL	SICK	COMP	MILITARY	OTHER	UNOP				

CERTIFICATION THAT LEAVE CHARGED IN PRIOR PAY PERIOD(S) IS CORRECT									
EMPLOYEE'S INITIALS					SUPERVISOR'S OR TIMEKEEPER'S INITIALS				

645

*Robert E. Shachtman*





647

WHITE HOUSE SEMINAR

Summer 1965

Name S. Robert Powell  
U.S. Dept. of Agriculture  
Agency National Agricultural Library

Robert Powell  
Signature of Summer Employee

Form AD-334  
(11-16-62)

EARNINGS STATEMENT (EMPLOYEE COPY)

EMPLOYEE NAME

S ROBERT POWELL

AGENCY

NATIONAL AGRICULTURAL LIBRARY

ORGANIZATIONAL STRUCTURE CODE

12 03 01 0001

	BASE PAY	OVERTIME	HOLIDAY	NIGHT DIFFERENTIAL	ALLOWANCE & DIFFERENTIAL (EXPLAINED (BELOW))	LUMP SUM (EXPLAINED (BELOW))	GROSS PAY	RETIREMENT
PREVIOUS NORMAL →								
NEW NORMAL →								
THIS PERIOD →	187.20						187.20	
REMARKS	REG HRS 78.00		LWOP HRS 2.00					

UNITED STATES DEPARTMENT OF AGRICULTURE			FOR PERIOD 08/01/65		THRU 08/14/65	
SOCIAL SECURITY NO. 198340586 9		GRADE GS 05 1		SALARY \$ 5,000.00		RATE PA
EMPLOYING OFFICE CODE 0021		T & A DELIVERY POINT CODE 12 08 0010 01 04			ACCOUNTING STA. CODE 0010	
FICA	FEDERAL TAX NO. EXEMPT. 01	STATE TAX NO. EXEMPT. 002	FEGLI	FEHBA	BOND	OTHER DEDUCTIONS (EXPLAINED BELOW) NET PAY
6.79	22.57	3.39				\$ 154.45

1480 ALJ-31/

UPHOLD STATES DEPARTMENT OF AGRICULTURE

# TIME AND ATTENDANCE REPORT

NAME **Rowell, S. Robert**

CE CH **9**

198-34-0586

ORGANIZATION ASSIGNMENT

ESTABLISHED WORK WEEK AND HOURS OF DUTY

**1-7 0900-1730 (1/2 hr. lunch)**

PAY PERIOD

NO. **18** FROM **8/29/65** TO **9/11/65**

BASE SALARY

CONTACT POINT

AGENCY **12** STATE **08** TOWN **0010** UNIT **01**

TYPE OF DUTY		TIME IN PAY STATUS (HOURS)							TIME ASSENT (HOURS)							TOTALS (HOURS)		REMARKS	
1	2	SUN	MON	TUES	WED	THUR	FRI	SAT	SUN	MON	TUES	WED	THUR	FRI	SAT	41	42		
REGULAR		8	8	8	8	8	8												
NIGHT DUTY																			
WAGE BOUND OUT																			
WAGE BOUND OUT																			
OVER 8 HOURS																			
HOLIDAY																			
STANDBY																			
TOTAL TIME WITH PAY																			
TYPE OF LEAVE		TIME ASSENT (HOURS)							TIME ASSENT (HOURS)							TOTALS (HOURS)		REMARKS	
		SUN	MON	TUES	WED	THUR	FRI	SAT	SUN	MON	TUES	WED	THUR	FRI	SAT	41	42		
ANNUAL																			
SICK																			
COMPENSATORY																			
MILITARY																			
OTHER																			
TOTAL ABSENCE WITH PAY																			
LWOP																			
AWOL																			
COMPENSATORY TIME WORKED (HOURS)																			
CLOCK HOURS ABSENT OR PREMIUM PAY (USE MILITARY TIME)																			
FROM																			
TO																			
ACCOUNTING DATA		A. <b>1</b>	B. <b>601</b>	C. <b>03</b>	D. <b>01</b>	E. <b>11</b>													
LEAVE CHARGED IN PRIOR PAY PERIODS (HOURS)																			
ANNUAL																			
SICK																			
COMP.																			
MILITARY																			
OTHER																			
TOTAL ABSENCE WITH PAY																			
LWOP																			
AWOL																			
LEAVE CHARGED IN PRIOR PAY PERIODS (HOURS)																			
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LWOP																			
AWOL																			
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ANNUAL																			
SICK																			
COMP.																			
MILITARY																			
OTHER																			
TOTAL ABSENCE WITH PAY																			
LWOP																			
AWOL																			

649

CERTIFIED CORRECT ALL OVERTIME, NIGHT DIFFERENTIAL AND HOLIDAY TIME WORKED AND APPROVED ACCORDING TO LAW OR REGULATIONS.

SIGNATURE OF AUTHORIZED OFFICIAL

SUPERVISOR'S OR TIMEKEEPER'S SIGNATURE

EMPLOYEE'S INITIALS

TIMEKEEPER'S INITIALS

EMPLOYEE'S INITIALS

TIMEKEEPER'S INITIALS

ANNUAL

SICK

COMP.

MILITARY

OTHER

LWOP

ADJ. LV

AUTH. CODE

APPROVED FOR PREMIUM WORK

NO. OF DAYS IN PAY STATUS THIS PERIOD

COMP.

MILITARY LEAVE

RECORD

NO. OF DAYS

REMARKS

LEAVE RECORD

ADJ. LV

LEAVE USED

PERIOD

ACCUM. LEAVE

PERIOD

ADJ. LV

LEAVE USED

PERIOD

ACCUM. LEAVE

PERIOD

ADJ. LV

LEAVE USED

PERIOD

ACCUM. LEAVE

PERIOD





"S...O...M...E...D...A...Y"

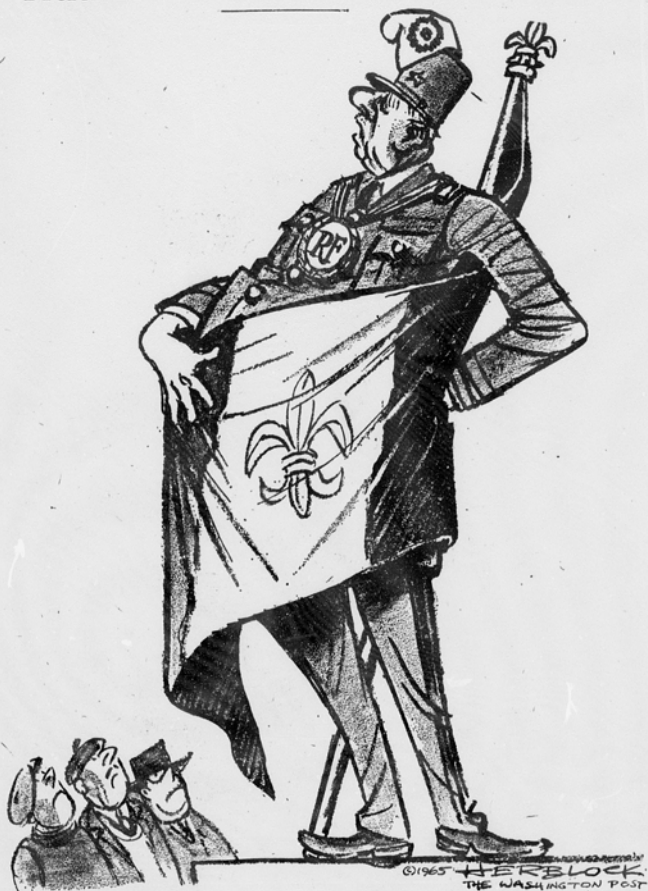
Franklin-Daily Mirror, England



United Press International

London police constables outside No. 10 Downing Street bar the way to an unidentified old lady who wanted to have a "nice cup of tea" and a chat with Mrs. Harold Wilson, wife of the British Prime Minister. Mrs. Wilson was giving a tea for wives of the ministers attending the Commonwealth Prime Ministers Conference.

"On The Other Hand, There May Be Some Who Would  
Prefer To Vote AGAINST Our Beloved France"



653



Arriving ad in a D.C. newspaper.



## "After traveling throughout Europe and Asia, we can't imagine living without the convenience of Peoples Drug Stores!"

Mrs. Johnson travels extensively in Europe and the Near East. She says, "On our trips to other countries, we realize just what a wonderful blessing it is to have Peoples!" Mrs. Johnson, like any traveler, is concerned with foot comfort, especially after a day of sightseeing. She's had trouble abroad, finding such things as rubbing alcohol. And was even told by a storekeeper in Florence, Italy that she'd have to go back to America for it! She says that she's not always able to have prescriptions filled, even in such modern cities as London and Dublin—so naturally, it's a pleasure when she gets to America, and knows she can **DEPEND** on Peoples! She also knows, as we hope you know too, that Peoples have registered pharmacists on duty 7 days a week, 365 days a year. And Peoples have everything else you expect . . . such as quick lunches and magazines and cosmetics. That's why Mrs. Johnson says, "It is always a pleasure to visit a Peoples Drug Store, whether for merchandise or prescriptions."

**ALL PEOPLES DRUG STORES FILLED 6,321,215 PRESCRIPTIONS IN 1964 . . .  
A MEASURE OF THE TRUST PEOPLE PUT IN PEOPLES!**

Sunday, June 20, 1965

Mrs. Jocelyn Ida Johnson  
3100 Connecticut Ave., N.W.



PRESCRIPTION DRUG STORES

655

UNITED STATES  
CAPITOL TOUR  
Conducted by  
CAPITOL GUIDE FORCE

Nº 196627

Souvenir of Tour of the  
**United States Capitol**  
Washington, D.C.

CONDUCTED BY THE CAPITOL GUIDE FORCE

Nº 196627

0

If while visiting the Capitol you failed to get a copy of  
"WE THE PEOPLE," a beautiful and colorful book of  
the Capitol, fill in your name and address and mail  
check or money order for \$1.25 to:

U.S. Capitol Historical Society  
House Office Building  
Washington, D.C., 20515

Name .....

Address .....

City and State .....

656

THE PENNSYLVANIA STATE UNIVERSITY

101 WILLARD BUILDING  
UNIVERSITY PARK, PENNSYLVANIA, 16802

The Graduate School

August 17, 1965

Area Code 814  
865-6323

Mr. Silas Robert Powell  
R. D. # 1  
Carbondale, Pennsylvania

Dear Mr. Powell:

We have received your final record so that the details of admission have now been completed.

This is in connection with your admission as a student working for the Master of Arts degree with a major in French.

Very truly yours,

*R. E. Tschan*

R. E. Tschan  
Assistant Dean

/dla

cc: Recorder

657

THE PENNSYLVANIA STATE UNIVERSITY  
AUTHORIZATION TO ENROLL FALL TERM 1965

**GRADUATE**

This authorization to enroll will serve as your temporary identification card.

You must present this card at registration.

If this card is lost a duplicate will cost one dollar.

12/12/43

Silas Robert POWELL

7433-61-01

G

French

Student Number

Term

Field

Assignment

/dlr



658



THE GEORGE WASHINGTON UNIVERSITY  
WASHINGTON, D. C. 20006

OFFICE OF  
THE ADMINISTRATIVE SECRETARY

October 7, 1965

Mr. Silas Robert Powell  
824 New Hampshire Avenue, N. W.  
Washington, D. C., 20037

Dear Mr. Powell:

It is a pleasure to inform you of your appointment as Graduate Teaching Assistant in French with stipend of \$1215 plus tuition not to exceed \$935 for the academic year 1965-66.

Sincerely,

*Lamis A. Borden*  
(Mrs.) Tamis W. Borden  
Administrative Secretary

The Washington Post  
*for and about* WOMEN

SECTION C WEDNESDAY, MARCH 2, 1966

... R1



**CURTAIN TIME:** Gen. Sir Julian and Lady Gascoigne attended the opening performance here of the Comedie

Francaise at Lisner Auditorium last night. Sir Julian was appropriately dapper with his monocle.



**THEATER GOERS:** Mrs. Gerard de la Villesbrunne, left, wife of the Counselor of the French Embassy, enters Lisner Auditorium for last night's performance of "Le

Cid" with the President of the Alliance Francaise and Mrs. James LeFollette.

Staff Photos by Bob Burchette  
Review on Page E12.

## Parlez-vous the Play's the Thing?

By Nancy L. Ross

Washington Post Staff Writers

The gap between a story of 11th century Seville, as recounted in 17th Century French, and a 20th century American audience, turned out to be surprisingly narrow, when the Comedie Francaise presented "Le Cid" last night in Lisner Auditorium.

Even though many spectators confessed that they were limping along on rusty high school French, they managed to applaud and even laugh at the right moments.

Jean-Louis Jemma, who played Don Sanche in Corneille's play, said afterward at the reception given by the French Ambassador and Mrs. Charles Lucet that the Washington audience was more select than the audiences before which the Comedie Francaise played recently in New York.

Jemma, the actor, added that the Washington playgoers were somewhat less exuberant than their New York counterparts and more refined.

THE PLAY was sponsored by the Washington Performing Arts Society for the benefit of the Alliance Francaise.

More than 1500 people, including many students, completely filled the auditorium. About 400 patrons, all of whom had paid \$50 a ticket, were invited to a supper-dance at the French Embassy afterward.

Ambassador and Mrs. Lucet welcomed the guests and members of the cast. The Ambassador said that he had seen "Le Cid" for the first time when he was 12 years old and that he knew it by heart.

"However, he said 'don't ask me to quote any passages because I have just been tripped up by one of the actors to whom I made this boast.'"

Mrs. Lucet added that 15

years ago, when she and her husband used to see the play in Avignon she had to hush him because he would say the text along with the actors.

ELEVEN American students from George Washington University were engaged by the Comedie to play stand-in roles. One of them, Robert Griggs of Alexandria, spoke for the group. He said that the Comedie had requested French majors, or students

who had a good knowledge of the language, to play the soldiers.

However, there were not enough volunteers, so finally anyone who could get into the costumes was allowed the honor of sharing the stage with the French theater troupe.

Among some of the guests were the Ambassadors of Argentina, Mali, Belgium, Mauretania and Ireland. There, too, was Mrs. Enrique Tejera-Paris, wife of the Venezuelan Ambassador.

Still more were Mr. and Mrs. James LaFollette—he is President of the Alliance Francaise; Philip Amram, vice president of the Alliance, and Mrs. Amram, Mrs. Robert Low Bacon, Mrs. Robert Woods Bliss, Mrs. James Orr Denby, chairman of the event; Mr. and Mrs. Hugh Auchincloss, Francis Biddle, Mr. and Mrs. Randolph Kidder and Mrs. Morris Cafritz.

St. John Perse, Nobel Prize winning poet was at the performance.



TO THE SHOW: Mr. and Mrs. Neil Carothers Jr. enter the theater for last night's French drama which was followed by a reception at the French Embassy given by Ambassador and Mrs. Lucet.

*SRP performed the role of a soldier in their gala performance of Le Cid on 3-1-1966.*



11 01 239 128

662

MR S ROBERT POWELL  
824 NEW HAMPSHIRE AVE N W  
APT #505  
WASHINGTON D C

20037

THRIFTY CHECK

CHECKS	DEPOSITS	DATE	BALANCE
	BALANCE FORWARD	03 04 6	89.53
11.00		03 04 6	78.53
1.70 SC		03 07 6	76.83
10.00		03 08 6	66.83
25.00	13.50	03 10 6	55.33
10.00		03 14 6	45.33
1.50	135.00	03 15 6	178.33
	16.50	03 16 6	195.33
10.00		03 21 6	185.33
10.00		03 22 6	175.33
66.25		03 24 6	109.08
7.00	5.00	03 29 6	
10.00	20.00	03 29 6	73.08
7.00		03 31 6	66.08
13.50	28.00	04 01 6	24.58

*Balance*

KEY 16

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PREVIOUS STATEMENT PERIOD)  
CC — CREDIT CHECK  
CM — CREDIT MEMORANDUM  
DN — DEBIT MEMORANDUM  
OD — OVERDRAWN  
RT — RETURN ITEM  
LS — LIST OF CHECKS  
EC — ERROR CORRECTED



664

15-3  
511

No. 8

Washington, D.C. June 28 1965

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S. Robert Powell

Channel House Apt 505

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15-3  
511

No. 38

Washington, D.C. September 3 1965

Pay to the order of Mrs Edna Joyce \$2.50

Two Dollars and fifty cents Dollars

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S. ROBERT POWELL

SEP - 1965

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15-3  
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No. 71

Washington, D.C. December 5 1965

Pay to the order of Carl C. Nolte Jr \$63.00

Sixty three dollars + no cents Dollars

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S. Robert Powell

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665

S. ROBERT POWELL

No. 85 15-3  
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Washington, D.C. January 1, 1966

Pay to the order of Drawings of the Masters \$15 <sup>99</sup>/<sub>100</sub>

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Robert Powell

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S. ROBERT POWELL

No. 107 15-3  
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Washington, D.C. February 4, 1966

Pay to the order of Raleigh Halvander \$38 <sup>52</sup>/<sub>100</sub>

Thirty Eight dollars & 52 cents Dollars

The RIGGS NATIONAL BANK  
of WASHINGTON, D.C.  
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Robert Powell

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S. ROBERT POWELL

No. 114 15-3  
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Washington, D.C. March 4, 1966

Pay to the order of Riggs National Bank \$11 <sup>00</sup>/<sub>100</sub>

Eleven dollars & no cents Dollars

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of WASHINGTON, D.C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N.W.

Robert Powell

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666

S. ROBERT POWELL

No. 121 15-3  
511

Washington, D.C. 3/51 1966

Pay to the order of McChannel House \$ 66<sup>25</sup>/<sub>100</sub>

fifty six dollars + twenty five cents

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of WASHINGTON, D. C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N. W.

MAR 24 1966

Robert Powell

#505 Channel

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S. ROBERT POWELL

No. 147 15-3  
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Washington, D.C. 5/16 1966

Pay to the order of McChannel House \$ 66<sup>25</sup>/<sub>100</sub>

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of WASHINGTON, D. C.  
FEDERAL OFFICE  
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MAY 16 1966

Robert Powell

⑆051⑆⑆0003⑆ ⑆⑆01239128⑆ ⑆000006625⑆

S. ROBERT POWELL

No. 164 15-3  
511

Washington, D.C. 7-5 1966

Pay to the order of Donald W. Powell \$ 20<sup>00</sup>/<sub>100</sub>

twenty dollars + no cents

The RIGGS NATIONAL BANK  
of WASHINGTON, D. C.  
FEDERAL OFFICE  
1750 PENNSYLVANIA AVENUE, N. W.

JUL 7 1966

Robert Powell

⑆051⑆⑆0003⑆ ⑆⑆01239128⑆ ⑆0000002000⑆



668



THE GEORGE WASHINGTON UNIVERSITY

WASHINGTON, D. C. 20006

DEPARTMENT OF ROMANCE LANGUAGES  
AND LITERATURES

March 28, 1966

Mr. Robert S. Powell  
824 New Hampshire Avenue, N. W.  
Washington, D. C.

Dear Mr. Powell:

The Department of Romance Languages and Literatures is pleased to inform you that you have been nominated as Graduate Teaching Assistant for the academic year 1966-67. The stipend is \$ 2,300, of which approximately \$935 must be applied to tuition expenses. You may enroll for a maximum of nine semester hours of graduate course-work and you are expected to teach six semester-hours per semester or the equivalent. You may be assigned two three-semester-hour courses or one course, two drill sections and two language laboratory sections, or other arrangements may be made according to the needs of the Department.

If you have questions about any of these matters, do not hesitate to inform me. I would appreciate however hearing from you as soon as is convenient whether you wish to accept the award.

Sincerely yours,

*William G. Clubb*  
William G. Clubb  
Chairman

WGC/mb

SAMUEL A. LATEN

Law Reporter Blank No. 273

T/A THE CHANNEL HOUSE  
824 New Hampshire Ave., N. W.  
Washington 7, D. C.

# This Lease,

Made between Federal 3-8240 of the  
District of Columbia, party of the first part, and Robert Powell and/or Mario Helto, Jr.

**Witnesseth,** that the party of the first part hereby leases to the party of the second part, known as Apartment No. 505, located on 5th floor in THE CHANNEL HOUSE Apartment House, for the term of twelve months, commencing on the 13th day of June, 1956, and ending on the 13th day of May, 1956, for the sum of \$ 1590.00 payable in monthly instalments of \$ 132.50 in advance, at THE CHANNEL HOUSE Washington, D. C., the first payment to be made on the 13th day of June, 1956 and a like sum on the 13th day of each month thereafter.

**Notice in writing is required thirty days prior to vacating apartment.**

**In Testimony Whereof** the said parties have hereunto signed their names and affixed their seals, this

day of 6-17-56, A. D. 19 56.

Witnessed by

W. L. Briggs

By

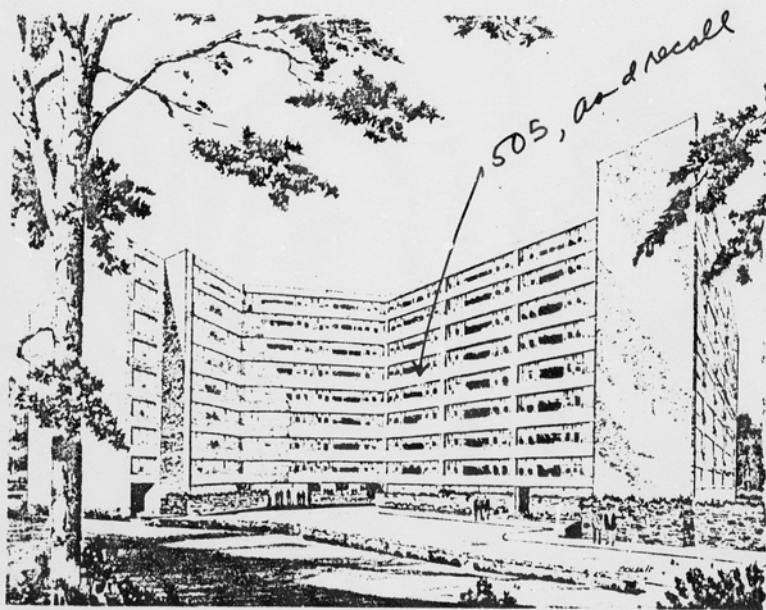
Cal P. Maffei [SEAL]  
Robert Powell [SEAL]



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## THE CHANNEL HOUSE



824 NEW HAMPSHIRE AVENUE, N. W.

# DISTINCTIVE APARTMENTS IN FOGGY BOTTOM THE CHANNEL HOUSE



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### ALL OF THESE APARTMENTS HAVE:

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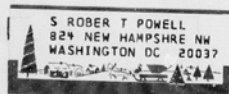
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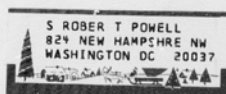
Federal 3-8240

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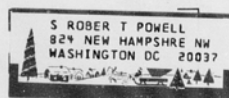


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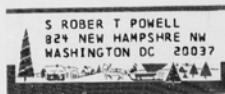


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673



THE GEORGE WASHINGTON UNIVERSITY  
WASHINGTON, D. C. 20006

DEPARTMENT OF ROMANCE LANGUAGES  
AND LITERATURES

August 26, 1966

Mr. S. Robert Powell  
824 New Hampshire Avenue, N.W.  
Washington, D. C.

Dear Mr. Powell:

In your letter of nomination as Graduate Teaching Assistant in this Department, you were notified that your stipend would be a certain amount. Shortly after the letter went out, this was changed to your advantage. Your new stipend is \$1,700. In addition you will receive a credit worth \$1,080 for tuition.

Sincerely yours,

*John Andrew Frey*  
John Andrew Frey  
Chairman

JAF/mb



674

THE LIBRARY OF CONGRESS  
STACK AND READER DIVISION

From Sept. 23, 1966 to Dec. 23, 1966  
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*Andrew Furuseth Foundation  
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SILAS		Brewer	

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FOR INFORMATION CALL:  
 MR. CHARLES REED  
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 UNIVERSITY EXTENSION-6337

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STUDENT NAME

PCWELL

THE GEORGE WASHINGTON UNIVERSITY

WASHINGTON, D. C.

5

STUDENT NUMBER

270437

14

DOB

THE CHANNEL 2 HOUSE, #5

844 New Hampshire, NW

STREET ADDRESS

WASHINGTON, D.C.

CITY

Signature: *Robert Powell*

NOT VALID UNLESS SIGNED

SPRING SESSION 1965-1966

IDENTIFICATION CARD

11 12 13 14 15 16

1 2 3 4 5 6 7 8 9

TO BE COMPLETED BY STUDENT

LAST NAME

PCWELL

FIRST NAME

W

DATE BIRTH

12/12/43

DATE

6/30/64

ACTIVITY - SPRING SEMESTER 1965-66

ARTISTIC-HOME GAMES

BASKETBALL

WEST VIRGINIA

FEB. 31

DRAMATICS AND MUSIC

MUSICAL CONCERT

UNIVERSITY CENTER

MARCH 14

RELIGION IN LIFE

TO BE ANNOUNCED

AFTER CONFERENCE

TO BE ANNOUNCED

SPRING WEEKEND

MAY 6: MAY DAY FOLLIES

MAY 7: COLONIAL CRUISE

STUDENT COUNCIL ELECTIONS: THIS CARD MUST BE PRESENTED TO VOTE FEBRUARY 12-13

THIS CARD MUST BE PRESENTED FOR LIBRARY PRIVILEGES

UNIVERSITY CENTER, GEARY-6, 10:00 A.M. TO 12:00 P.M. JUNE 14, 1966

676

S. ROBERT POWELL

No. 251 15-3  
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Washington, D.C. 2-20 1967

Pay to the order of **WASHINGTON NATIONAL SYMPHONY** \$ 15-<sup>50</sup>/<sub>100</sub>

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1700 PENNSYLVANIA AVENUE, N.W.

FEB 21 1967

OF WASHINGTON

*S. Robert Powell*  
524 New Hampshire, NW

⑆05⑆⑆⑆0003⑆ ⑆⑆⑆0⑆239⑆28⑆ ⑆⑆⑆000000⑆550⑆  
333-0326

# APPOINTMENT FORM

THIS FORM MUST BE COMPLETED WHEN AN INDIVIDUAL IS APPOINTED, OR  
TRANSFERRED INTO A DEPARTMENT OR PROJECT

Name POWELL Sillas Robert INITIAL 198-34-0586  
LAST FIRST Soc. Sec. No.  
Home Phone 333-0326 Home Address 824 New Hampshire Ave., N.W., Washington, D. C. 20037

TODAY'S DATE June 13, 1967

TYPE OF  
ACTION:  
(Check One)

APPOINTMENT ☒

TRANSFER-IN FROM OTHER DEPT. OR PROJECT ☐

Effective Date of this Action June 12, 1967 Finish Date of Appointment July 19, 1967  
Appoint or Transfer To: Dep't. Code 210-030 Acc't. No. 110  
Department Title Romance Languages and Literatures  
Grant or Contract No. (For Research Dep't's Only) \_\_\_\_\_  
Position Title or Rank Assistant in Instruction Pos. No. \_\_\_\_\_  
Salary or Pay Rate Data \$ 256.00 Per First Summer Session  
Other Compensation \_\_\_\_\_

Percentage of Full-Time Spent in this Position \_\_\_\_\_ %.



# APPOINTMENT FORM

THIS FORM MUST BE COMPLETED WHEN AN INDIVIDUAL IS APPOINTED, OR  
TRANSFERRED INTO A DEPARTMENT OR PROJECT

678

Name Powell Robert S. TODAY'S DATE July 31, 1967  
 L. FIRST INITIAL Soc. Sec. No. 198340586  
 Home Phone 333-0326 Home Address 824 New Hampshire Ave., N.W., #505, Washington, D.C. 20037

TYPE OF ACTION: (Check One)	APPOINTMENT <input checked="" type="checkbox"/>	TRANSFER-IN FROM OTHER DEP'T. OR PROJECT <input type="checkbox"/>
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Effective Date of this Action July 20, 1967 Finish Date of Appointment August 25, 1967  
 Appoint or Transfer To: Dep't. Code 210-031 Acc't. No. 110  
 Department Title Romance Languages and Literatures  
 Grant or Contract No. (For Research Dep'ts Only) \_\_\_\_\_  
 Position Title or Rank Lecturer in French Pos. No. \_\_\_\_\_  
 Salary or Pay Rate Data \$ 600 Per 2nd Summer Session  
 Other Compensation \_\_\_\_\_  
 Percentage of Full-Time Spent in this Position \_\_\_\_\_ %.

Employee is: (Check One) FULL-TIME ☐ PART-TIME ☒

OTHER UNIVERSITY POSITIONS CURRENTLY HELD	POSITION TITLE	DEPARTMENT TITLE	% FULL TIME	DEP'T. CODE	ACC'T. NO.	POS. NO.

Requested By \_\_\_\_\_ Date \_\_\_\_\_ Phone \_\_\_\_\_  
 Approved By \_\_\_\_\_ Date \_\_\_\_\_ Phone \_\_\_\_\_  
 Vice President for Academic Affairs, The George Washington University

READ INSTRUCTIONS ON BACK BEFORE COMPLETING



# The George Washington University

in virtue of authority granted by

The United States of America

has conferred upon

Silas Robert Powell

the Degree of  
Master of Arts

together with all the Honors, Rights and Privileges belonging to that Degree.

In Witness Whereof, this Diploma is granted bearing the seal of the University

Given at Washington in the District of Columbia this      thirtieth      day  
of      September      in the year of our Lord nineteen hundred and sixty-seven



*Arthur E. Burns*  
Graduate School of Arts and Sciences

*Lloyd H. Elliott*  
President of the University

Reproduced on the following two pages are page one and portions of pages five and six of the booklet published by The George Washington University, Washington, DC which lists the names of those students who completed degree requirements during the Summer Sessions 1967 and upon whom degrees were conferred on September 30, 1967.

On that date, Silas Robert Powell was awarded the Master of Arts Degree.

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# The George Washington University

## Degrees Conferred

September 30, 1967



Washington, D. C.



**Degrees Conferred upon Recommendation of the Faculty  
of the Graduate School of Arts and Sciences**

**MASTER OF ARTS**

Virginia Ames, District of Columbia  
Art History and Criticism  
A.B. 1964, Pennsylvania State  
University  
Jere Broh-Kahn, Ohio  
Economics  
A.B. 1954, Harvard University  
Marilynn Henningsen Brown, Virginia  
Speech Pathology and Audiology  
A.B. 1946, University of Iowa

Reubena Catherine Connaway, Virginia  
Speech Pathology and Audiology  
A.B. 1963, Westhampton College  
Andrew Lyman Cooley, Illinois  
History  
A.B. 1964, The George Washington  
University

[ 5 ]

Margaret Cannon Coons, Virginia  
Museology  
A.B. 1965, The George Washington  
University  
Amie Virginia Godman, Maryland  
French Language and Literature  
A.B. 1963, Hood College  
Joyce Ann Killian Godwin, Florida  
Political Science  
A.B. 1965, Florida State University  
Judy Kay Jones, New Mexico  
American Literary and Cultural  
History  
A.B. 1964, University of Wyoming  
Hugo Arnold Keesing, Maryland  
Psychology  
B.S. 1965, Duke University  
Elyse Brauch Lehman, Virginia  
Psychology  
A.B. 1962, Douglass College  
Barbara Joan Meisler, Maryland  
Speech Pathology and Audiology  
A.B. 1965, The George Washington  
University  
Richard Francis Palazzolo, Maryland  
Economics  
A.B. 1962, St. Benedict's College  
Silas Robert Powell, District of Columbia  
French Language and Literature  
A.B. 1965, Pennsylvania State  
University  
David John Reimer, Virginia  
Psychology  
A.B. 1960, University of Puerto Rico

Joseph Raymond Roberts, Pennsylvania  
Economics  
A.B. 1962, Pennsylvania State  
University  
George Mason Sanders, Missouri  
Psychology  
A.B. 1965, Washington and Lee  
University  
Alfred Glaze Smith III, North Carolina  
Economics  
A.B. 1959, Columbia University  
Barbara Joyce Sowder, Maryland  
Anthropology  
A.B. 1966, The George Washington  
University  
Jill Stormer, Maryland  
Speech Pathology and Audiology  
A.B. 1964, The George Washington  
University  
Carolyn Richmond Terry, Massachusetts  
Art History and Criticism  
A.B. 1950, University of California,  
Berkeley  
M.F.A. 1963, The George Washington  
University  
Le Manh Tri, Maryland  
Economics  
A.B. 1958, St. Anselm's College  
Wiltrud Helene Wenniges, Virginia  
Economics  
Diploma 1958, Heidelberg University,  
Germany  
Peter Herman Zassenhaus, Maryland  
Economics  
A.B. 1964, Brandeis University

SRP



## TERM PAPERS

(written by S. Robert Powell while a graduate student at George Washington University)

1. "Stendhal et le Beylisme," French 225, Fall 1965
2. "Biographie et Bibliographie Complète de Guilio Cesare Vanini," Spring 1966
3. "Les tendances impressionistes dan l'oeuvre d'Émile Zola," Spring 1966
4. "DuBellay's Knowledge of and Debt to Italian Literature," Fall 1966, French 227
5. "Une étude des Enfants Terribles de Jean Cocteau," Fall 1966
6. "Dialecticism and the Artistic Creations of Cole and Bryant," May 26, 1967
7. "Impressionistic Art in Le Ventre de Paris of Émile Zola," Master's Thesis, September 1967

B-  
 This is a good "analysis"  
 but I miss the critical  
 dimension of the kind of  
 paper I asked for. Such a dimension  
 could be supplied in many ways.

FRENCH 255: STENDHAL ET LE BEYLISME

Fall 1965

S. Robert Powell

- A man born into a society in which he can find no place.
- A man who is an anachronism.
- A man rebelling against society and against himself.
- A man desperately searching, a man attempting to conquer happiness, a man searching for himself.
- A man at war, a man playing a role.
- A man with a passion, with a disease, with an obsession.
- A man of sensitivity, a man who distrusts all authority.
- A man who wants to be perfect, a man who abhors mediocrity.
- A man desperately trying to rationally control an immense human emotion, attempting to keep his head and at the same time loose his heart.
- A man at war with time, a man alone.
- A man who is a hypocrite, an "être supérieur."
- A man whose life is a philosophy, a man whose life is an exact science.
- A Beylist character, a Julien Sorel.
- Julien Sorel-A hypocrite? A man at war with time?  
An "âme sensible?"



Julien Sorel. A man at war with society? A hypocrite? An "âme sensible"? His life can be divided into five distinct periods for the purposes of this analysis: his early years in Verrières, his life as tutor at the Rênals, his life at the seminary, his life in the Hôtel de la Mole, and his life in prison.

Verrières in the nineteenth century--an idea, a hope, a world; yet at the same time none of these. Verrières is too precise to be an idea, too awesome to be a hope, too frightening to be a world. Verrières is a game, the game of life, a play in which each player "has his time upon the boards and from whom is heard no more."

Upon the boards in Verrières in the nineteenth century appeared a young man, the son of a woodcutter, who was just beginning, who was just making his entrance upon that state, the stage of life. The set frightens us because of its universality and its simplicity--a small town along the Doubs River whose inhabitants are "plus paysans que bourgeois."<sup>1</sup> These are the opponents in that game that Julien Sorel must play--the game of life.

Life in Verrières, for Julien Sorel, is boring and monotonous. Everywhere he saw his contemporaries dedicating their lives to the pursuit of trivia, enveloping themselves in a shroud of mediocrity. They had no concern for the future and little respect for the past. The past and the future were the only things in which Julien saw any value and they were his only consolation. His adulation for Napoleon, the great

defier, knew no bounds and it filled his heart with ambition and aspirations for the future. Julien was thus imbued with a desire to do something in life that was important, to distinguish himself from the common herd of humanity, to perform actions that would be worthy of a Napoleon. But heroic actions such as those performed by Napoleon were impossible in the Verrières of Julien Sorel. The restauration of the Bourbons precluded brilliant military careers. Julien's ambition was thus directed along the only road that was open at that time, the road to positions in the clergy.

His clerical aspirations became almost an obsession for Julien and he thought only of the future. The only utility that he saw in the present was that it could be used to achieve the future. Thus begins his hypocrisy. He will use society against itself to accomplish his ambitious goals. He will use the society of his time, which disgusted him, to secure his future.

He commits to memory the New Testament in Latin "pour gagner le vieux curé Chélan, duquel il voyait bien que dépendait son sort à venir." <sup>2</sup> He trusts no one. "Chacun pour soi dans ce désert d'égoïsme qu'on appelle la vie." <sup>3</sup> Julien, an "être supérieur", practices a systematic distrust of all authority and attempts individual self-mastery. He must do this if he is to move through a society which disgusts him and not be hurt. To protect himself, should he fail, he assumes a mask, a mask of hypocrisy. He is going to use society against itself to achieve his ultimate goal. He is going to use the present hypocritically to gain what he so strongly desires--

the future and the happiness that he hopes it will contain. He thus sets out to prepare for his future, spurred on by ambition and armed with a shield of hypocrisy.

When appointed tutor of the children of M. de Rênal he soon realized that he could use contemporary society as a tool to fulfill his dreams of ambition and happiness. He had already penetrated the shell of the top of society in Verrières and now no personal sacrifice was too great to be made if it meant securing his future. His dreams of the future were filled with happiness yet at this point he could not conceptualize happiness as such. He only knew that he could never find it by remaining in the society of his father and his brothers. His extreme sensitivity and vanity would now have to be conquered if he intended to remain in the society into which he had penetrated. When the thought occurred to him that he might have to eat his meals with the servants in the Rênal household he declared that he would run away, that he would not force himself to be lowered by eating with servants. He soon realized that if he did run away that there would be "plus d'avancement, plus d'ambition pour moi, plus de ce bel état de prêtre qui mène à tout." <sup>4</sup> His unrelenting ambition forces him to overcome his vanity and he stays.

His ambition forces him to overcome his own self-doubts. "Aux armes! Il se leva et marcha rapidement vers la maison de M. de Rênal... Dès qu'il l'aperçut il fut saisi d'une invincible timidité. La grille de fer<sup>était</sup> ouverte, elle lui semblait magnifique, il fallait entrer là dedans." <sup>5</sup>

At this point, the hypocrisy that he has been pursuing, i. e., using the society of the present against itself as a means of securing the future, is met by a human force equally as powerful as ambition--love. As soon as he encountered this second great human force he realized that he was going to experience a conflict of goals, for love and ambition are not compatible. One would have to dominate over the other and Julien thus tried to resolve this conflict. "Il s'échappa rapidement et monta dans les grands bois par lesquels on peut aller de Vergy à Verrières. Loin de désirer s'astreindre à une nouvelle scène d'hypocrisie, il avait besoin d'y voir clair dans son âme, et de donner audience à la foule de sentiments qui l'agitaient." <sup>6</sup> He was unable to resolve this conflict between "amour" and "ambition" and he again went to the mountains to think and to try to resolve his conflict. He watched a bird of prey as it floated above the cliffs and "ses mouvements tranquilles et puissants le frappaient, il enviait cette force, il enviait cet isolement." <sup>7</sup>

He repeatedly tried to free himself from this conflict in which the forces of love and ambition had placed him. On his way to visit Fouqué, he anticipated spending the night in a cave, and he remarked to himself, "Pourquoi ne passerais-je la nuit ici? J'ai du pain et je suis libre. Au son de ce grand mot son âme s'exalta, son hypocrisie faisait qu'il n'était pas libre même chez Fouqué." <sup>8</sup>



From this point on Julien acts under the influence of a double hypocrisy. The hypocrisy of using a society against itself and the hypocrisy of relentlessly attempting to pursue ambition when in reality he is more concerned with "amour." This will be revealed to Julien only in the closing chapters of the novel but already we the readers can perceive signs of hypocrisy in his pursuing wholeheartedly ambition. At this point of his life Julien is not able to recognize the main force of his life. "He has experienced paradise, his true self. Yet he does not know what he has experienced. Henceforth, he is torn between a desire to return to that lost paradise and the desire to go forward." 9

At times he appears to want to go forward and at others he wants to return to the paradise that he has experienced. This explains the awkwardness of his actions in the love scenes with Mme de Rênal. Occasionally his hypocrisy of ambition seems to be dominated by love and "il trouvait une douceur extrême à avouer à cette grande dame qu'il l'admirait." 10 When he does admit to himself that he has some feelings for Mme de Rênal it has an effect on his ambitious desires. He becomes uncertain of himself as to which goal he wants to pursue.

After having seduced Mme de Rênal he says to himself, "Mon Dieu! être heureux, être aimé, n'est-ce que ça?" 11 This causes him to ultimately conclude that "son amour était

encore de l'ambition" <sup>12</sup> and that he was "sot d'aimer une telle femme." <sup>13</sup>

Julien did not realize that his ambition prevented him from fully experiencing love. It is only in the closing moments of his life that his hypocritical pursuit of ambition will be fully revealed to him. He will then realize that his ambition for the future prevented him from loving in the present, that "amour" and "ambition" are not compatible and that as long as he relentlessly pursued his ambitious desires he could not freely love.

He continues his hypocritical treatment of society as a whole, even though he seems to have resolved the conflict between love and ambition. When he triumphed over several of the leading members of the society of Verrières and appeared in the honor guard of the king he was "le plus heureux des hommes." <sup>14</sup> He had succeeded in making a penetration into a level of society that was above him and this gave <sup>him</sup> a great deal of satisfaction.

In the Rénal household he continually refused to accept the present as having any utility except as a means to an end--his future. He will ultimately come to the realization, shortly before his death, that the happiness he spent his life searching for "se plaçait sous ses pas" <sup>15</sup> when he was a tutor of the children of the mayor of Verrières. Julien's blinding

ambition and his obsession for the future prevented him from experiencing the happiness of the present.

When Julien is ultimately sent to the seminary he continues to lead a hypocritical life. The love-ambition conflict that he experienced with Mme. de Rênal disappears almost completely while he is at the seminary. He appears to have forgotten Mme de Rênal. However he continues to use society against itself for his own ambitious purposes. Every life situation at the seminary was an obstacle, it was something to be overcome and conquered. He soon became an object of envy and derision at the seminary but ultimately triumphs over the barely literate peasants of the seminary when he is appointed tutor in Latin. The contempt he felt for the society of the seminary is analogous to that which he felt towards the society of Verrières in which he had been raised. He had an overwhelming contempt for all that was mediocre and ordinary in life. Everything had to be in the superlative to please Julien.

Having won a victory over amour when he was a tutor for the children of the Renals, his ambition now seems to be greatly strengthened and reinforced. In fact his "ambition seems to crystallize" <sup>16</sup> while at the seminary. His zeal for the future becomes an all-encompassing obsession. Every opportunity to move upward in society must be seized upon and won. When he appears in the scene with the prelate of the church "il était stupéfait d'admiration. . . Plus on s'élève vers le premier rang de la société, plus on trouve de ces

manières charmantes." 17

Relentlessly he pursues the future; the present is only a means to that end. His hypocritical and blinding passion of ambition has again succeeded in blotting out the present and the "bonheur" that it contains. All this will be revealed to Julien in the closing moments of his life.

His hypocrisy hardened and crystallized, Julien arrived in Paris as the secretary to the Marquis de la Mole. This appointment was a supreme achievement for Julien. "Il allait enfin paraître sur le théâtre des grandes choses et le bonheur d'aller à Paris éclipsait tout à ses yeux." 18 Even though it appears that he has reached the top of society he continues to play the role of a hypocrite. Everything is an obstacle that must be surmounted, that must be conquered. Nothing must interfere with his plans.

It appears that Julien will again have to face the conflict of love-ambition in his association with Mathilde de la Mole. But Mathilde will not cause his ambition to ebb. He does not see Mathilde de la Mole as lover but as a member of a new level of society that he must conquer and possess. He sees Mathilde as an enemy. "Elle a été levée dans le camp ennemi." 19 She is an obstacle in his quest for the future. She is not an end but simply a means to an end.



Julien ultimately seduced Mathilde de la Mole but "when she becomes his mistress his conquest is a class triumph." <sup>20</sup> The attraction and repulsion that ensues between Julien and Mathilde is essentially a class struggle. They both experience a "savage delight in humiliating each other's pride." <sup>21</sup> Julien, however, plays the game much more seriously than Mathilde. She is not merely a means of amusement, she is an obstacle that must be overcome and possessed because she represents a level of society which is above Julien. It is a war between Mathilde and her society and Julien. He rationally plans each move in his conquest of the enemy. She had to be conquered, to be possessed if he were to consider himself a member of her society. "Je l'aurai. J'en irai ensuite et malheur à qui me troublera dans ma fuite! Cette idée devint l'unique affaire de Julien." <sup>22</sup>

At this point Julien began to realize that his feelings for Mathilde de la Mole were completely different from those he experienced for Mme de Rênal and he began to reflect on the differences between his two mistresses. "Quelle différence avec ce que j'ai perdu!" <sup>23</sup> The feeling of pride and happiness that he now experiences, he admits to himself, is "plus d'orgueil que d'amour. . . C'est un démon que je subjugue, donc il faut subjuguer." <sup>24</sup>

When he does ultimately conquer Mathilde he is gratified but not because of love but because his ambition has won him a battle. He has succeeded in penetrating a new level of society completely. "Tout ce qui était au-dessus de lui la veille était à ses côtés maintenant ou bien au-dessous." 25

At this point Julien can clearly see that the personal gratification that he has achieved with Mathilde does not equal that which he experienced with Mme de Rênal and he takes a nostalgic glance at the past and begins to realize the hypocrisy of his pursuing ambition so blindly in his affair with Mme de Rênal. "J'ai été sot. Les idées que je me faisais de Paris m'ont empêché d'apprécier cette femme sublime." 26

In spite of the conclusions he reached as he glanced nostalgically at the past, he continued to utilize hypocrisy as his mode of behavior. However, this hypocrisy with Mathilde de la Mole and the society of Paris is dramatically interrupted by the letter that Mme de Rênal sent to the Marquis de la Mole. This letter was "le dernier coup à cet être affaibli par un malheur trop constant." 27

For the first time in his life Julien experiences a complete and utter black-out of reason. The letter was, in effect, a de-crystallization. The one thing that really mattered to Julien and that he thought he possessed suddenly was no longer his; yet he desperately wanted to possess her.

He realized that he could not possess her by any of the means that he had been employing and he thus sought to ultimately possess her by destroying her, his symbol of value; he rushed back to the church at Verrières and shot her in a final attempt to reaffirm that which he had lost. In his attempt to reaffirm that which he had lost he demonstrated to her "la preuve suprême de son amour." 28

This de-crystallization was the beginning of a new life for Julien. It forced a resolution to the hypocrisy under which he had been hiding throughout his life. For the first time in his life he stopped using the present as a means of achieving the future; his attempted destruction of Mme de Rênal precluded the possibility of a future for himself. Yet when he destroyed his future he created a new life for himself for he would now be forced to live in the present.

The attempted destruction of Mme de Rênal was a liberation for Julien. He ceased to be a hypocrite. It was at this moment that Julien Sorel, an "être supérieur", distinguished himself as an "âme sensible." The supreme paradox is that Julien Sorel would not have become an "âme sensible" had it not been for his hypocrisy, for hypocrisy is the "direction finder for an explorer, an "être supérieur", to a continent that he did not know existed, "le bonheur." " 29

Julien had thus discovered the object of his dreams, he had discovered "le bonheur". He had liberated himself from the future and from his hypocrisy and he was now forced to live entirely in the present. He now fully realized that throughout his short life he had been a hypocrite, that ambition was not the principal force in his life, and that ambition could not secure a future filled with happiness. Julien Sorel, an "âme sensible", is thus removed from society for the act he committed against it. The society that he has used throughout his life now dominates over Julien and he is imprisoned.

Love has triumphed over ambition. Julien is no longer a hypocrite; and he begins to savour that for which he has been searching all his life--"le bonheur". He finds this happiness only because he is forced to <sup>live</sup> entirely in the present; his past is now not important and he has no future, for he has been condemned to death. A force as awesome and powerful as death was necessary to reveal to Julien the futility of the hypocrisy under the influence of which he had spent most of his life.

His imprisonment has removed him from society and he cherishes each moment of his isolation from society. "Ma foi, ce séjour est tranquille; je n'ai point d'ennuyeux. La vie m'est agréable." 30



His complete lack of feeling for Mathilde de la Mole becomes more pronounced when he is in prison. Her continual efforts to secure his release from jail leave him with absolutely no feeling for her. "Il est singulier, se disait-il, un jour que Mathilde sortait de sa prison, qu'une passion si vive et dont je suis l'objet me laisse tellement insensible." 31

On the other hand his passion for Mme de Rênal increases during his imprisonment; he now re-discovers in Mme de Rênal all the joys of love which ambition had formerly robbed him. He admits that he was pursuing a false goal when he was with Mme de Rênal at Vergy and Verrières. After one of her visits to him in prison he says, "Je serais mort sans connaître le bonheur si vous n'étiez pas venue me voir." 32

Julien is infinitely happy. He is forced to live in the present; it is only "quand l'être stendhalien se sent coïncider avec le moment où il vit qu'il se sent heureux." 33 He thus began to live "au jour le jour" and his happiness knew no bounds; he had found the goal of his life--he had found "bonheur", and on the day of his execution "tout se passa simplement, convenablement et de sa part sans aucune affectation." 34

Julien Sorel, an "être supérieur" who became an "âme sensible", was at last "délivré de l'ambition et du temps." 35 His attempted destruction of Mme de Rênal was both a beginning and an end--it was the end of a life of hypocrisy and the beginning of a life of happiness, it was a renunciation of the future and an acceptance of the present, it was the discovery of a life, for only at that moment did Julien Sorel begin to live.

Footnotes

- 1...Stendhal, Le Rouge et le Noir (New York:Dell Publishing Co., 1963), p. 27.
- 2...Ibid., p. 46.
- 3...Ibid., p. 358.
- 4...Ibid., p. 46.
- 5...Ibid., p. 51.
- 6...Ibid., p. 88.
- 7...Ibid., p. 90.
- 8...Ibid., p. 99.
- 9...Peckman, Morse, Beyond the Tragic Vision (New York: G. Braziller, 1962), p. 109.
- 10..Stendhal, p. 119.
- 11..Ibid., p.115.
- 12..Ibid., p. 118.
- 13..Ibid., p. 127.
- 14..Ibid., p. 130.
- 15.. Ibid., p. 114.
- 16..Prévost, Jean, Le Chemin a` Stendhal ( Paris: Paul Hartman, 1929), p. 61.
- 17..Stendhal, p. 134.
- 18...Ibid., p. 246.
- 19...Hemmings, F. W. J., Stendhal, A Study of his Novels ( Oxford: Oxford University Press, 1964), p. 106.
- 20...Ibid., p. 105.
- 21...Turnell, Martin, The Novel in France ( New York: New Directions Publishers, 1951), p. 152.
- 22...Stendhal, p. 342.
- 23...Ibid., p. 335.

Footnotes (continued)

- 24...Ibid., p. 463.  
25...Ibid., p. 378.  
26...Ibid., p. 335.  
27...Ibid., p. 492.  
28...Amer, Henry, "Amour, Prison et Temps chez Stendhal," La Nouvelle Revue Française, no. 111 (Paris, mars 1962), p.485.  
29...Peckman, p.110.  
30...Stendhal, p. 497.  
31...Ibid., p. 510.  
32...Ibid., p. 546.  
33...Poulet, Georges, "Stendhal et le Temps," Revue Internationale de Philosophie, Vol. 15-16 (Paris: 1962), p. 397.  
34...Stendhal, p. 548.  
35...Amer, p. 486.



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BIOGRAPHIE ET BIBLIOGRAPHIE COMPLÈTE  
DE GUILIO CESARE VANINI

S. Robert Powell  
Spring 1966



LA VIE DE LUCILIO VANINI

Lucilio Vanini naquit à Taurizano dans le royaume de Naples vers la fin de l'année 1585 ou au commencement de l'année suivante. C'est lui-même qui nous apprend l'année dans ses Dialogues (Paris, 1616, p. 424). Il commence très jeune une série d'immenses lectures et d'études et comme adolescent il s'attacha de préférence à la philosophie d'Aristote, qui, pour Vanini, est le "souverain pontif des ages, le dieu des philosophes, le père de la sagesse humaine." En philosophie Vanini se montre adversaire ardent de la scolastique; il l'attaque partout, la tourne en ridicule. Il traite toutes les idées des philosophes comme chimères, "nées de l'ignorance, nourries par l'obstination et par la sottise." Dans l'antiquité il se sépare ouvertement de Platon et de Cicéron, qu'il traite à peu près comme les scolastiques: "Je ne m'appuierais pas sur les déclamations usées de Cicéron ni sur les rêveries de vieille femme de Platon.". Il admira beaucoup Cardan et Pomponace, qui avaient écrit sur l'immortalité de l'âme et qui avaient défendu les athées comme honnêtes gens dont la vertu désintéressée était plus digne de louange que celles des plus courageux défenseurs de l'immortalité.

Très jeune il commença à beaucoup voyager. Son voyage à Rome, où il étudia la théologie, est le commencement de sa vie vagabonde. De Rome il retourna à Naples et à l'exemple des philosophes de son temps il étudia la physique, l'astronomie, et surtout la théologie. Ayant fini ses études de théologie,



il se fit ordonner prêtre. Il ne lui manquait plus que l'étude du droit et puis il se fit "Docteur In Utroque Jure." De Naples il alla à Padoue où il passa quelques années à étudier. Ayant fini ses études il retourna de nouveau à Taurizano, apparemment pour préparer d'aller répandre son athéisme dans le monde avec treize de ses camarades. Dès ce moment il devint trop orgueilleux pour se contenter d'un nom ordinaire comme Lucilio et il se fit nommer Jules César.

D'abord il traversa une partie de l'Allemagne et passa jusqu'en Bohême. Ayant parcouru l'Allemagne il alla aux Pays-Bas où il se fit nommer Julio Cesare. Des Pays-Bas il alla à Genève et puis à Lyon. Il fut obligé de quitter Lyon à cause de ses idées athées et il alla en Angleterre. A Londres en 1614 il fut emprisonné pendant quarante-neuf jours pour avoir attaqué l'Eglise de l'Etat.

Après être libéré il retourna en Italie où il commença à enseigner; mais dès le commencement ses leçons rappelaient celles de Pomponace et il fut chassé de nouveau de l'Italie. Il se sauva en France. A Lyon il essaya de se mettre à couvert des insultes du clergé par un livre contre Cardan et d'autres athées. C'est son Amphithéâtre, publié en 1615, dans lequel, en faisant semblant de flatter les Jésuites et de combattre les athées de toutes ses forces, il donne aux athées gain de cause par la faiblesse de ses réponses.

De Lyon il retourna en Italie, où accusé de nouveau de répandre ses impitiés, il alla en France et se fit religieux. Il fut chassé de son couvent pour le désrèglement de ses moeurs

et "entr'autres raisons pour un crime digne du feu, que la bienséance ne permet guère de nommer et qu'on n'ose exprimer qu'en grec." (Personne ne sait le crime). Il se sauva à Paris où il devint aumônier du maréchal de Bassompierre, à qui il dédia ses Dialogues sur la nature. Ayant publié ses Dialogues il quitta Paris pour aller à Toulouse. A cette époque une circonstance justifie bien son départ. Ses deux ouvrages, Amphithéâtre et Dialogues sur la nature avaient été examinés par deux docteurs de la Sorbonne et imprimés avec privilège du roi, mais comme le dernier surtout faisait grand bruit, la Sorbonne l'examina de nouveau et le condamna au feu.

A Toulouse il fit ce qu'il avait fait ailleurs, sans changer de méthode, ni de principes. Il fut assez habile pour s'introduire chez le premier président qui le chargea de donner quelques leçons à ses enfants. Il professa la médecine, la philosophie et surtout la théologie. Aux enfants du président il enseigna que "le corps était sans âme et que mourant tout était mort pour nous aussi bien que les bêtes, que la Vierge avait eu connaissance charnelle comme les autres femmes et d'autres choses bien plus scandaleuses." (Encore, personne ne raconte les choses scandaleuses).

Toulouse était à ce moment-là la ville catholique par excellence. L'Inquisition, que tout le reste de la France avait repoussé y était établi et un zèle outré était à la mode. C'était pour chagriner le président, qui commençait à aimer Vanini, que le procureur général anima les esprits contre Vanini. Chassé de la

cour sous l'accusation d'athésisme, d'astrologie, et de magie il fut emprisonné; après un assez long procès civil on le condamna à avoir la langue coupée et à être brûlé vif. La sentence s'exécuta le 9 février 1619. En mourant il dit: (On suppose qu'il dit ces mots avant d'avoir la langue coupée.) "Il n'y a ni Dieu ni diable, car s'il y avait un Dieu je le prierais de lancer un foudre sur le parlement; s'il y avait un diable je le prierais aussi de l'engloutir aux lieux souterrains, mais puisqu'il n'y a ni l'un ni l'autre je ne ferai rien."



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SOMMAIRES DES OEUVRES IMPORTANTES DE VANINI

Les deux principaux ouvrages de Vanini, ~~ceux~~ qui causa sa mort et qui le rendit célèbre, sont Amphithéâtre et les Dialogues sur la nature. Avant de donner une bibliographie complète des oeuvres de Vanini je vais donner les plans de ces deux livres célèbres.

L'Amphithéâtre se divise en cinquante chapitres, appelés exercices. Vanini prouve d'abord l'existence et la nature de Dieu. Il détermine l'idée de la Providence et il en donne les preuves tout au long. Après avoir ~~posé~~ les principes il discute les objections; il réfute l'argumentation de l'athée Diagoras contre l'existence d'une Providence, ainsi que celle de Protagoras et de ses modernes imitateurs. Il résout les difficultés que Cicéron élève sur la conciliation de la liberté de l'homme avec la divine Providence et il défend la Providence et l'immortalité de l'âme, attaquées par les épicuriens. Outre la Providence générale admise par Aristote et par les averroïstes il souligne la doctrine d'une Providence spéciale qui ~~veille sur chaque chose~~ et sur chacun de nous. Enfin, après avoir réfuté plusieurs opinions des stoïciens, il termine par un acte d'entière soumission au chef de l'église et par une hymne à la divinité. L'Amphithéâtre devait avoir une seconde partie où Vanini promet de répondre à d'autres objections mais on ne la trouva jamais.

Les Dialogues sur la nature est un traité de physique divisé en quatre livres: le premier, sur le ciel et l'air, contient quatorze dialogues; le deuxième, sur l'eau et la terre,

contient treize dialogues; le troisième, sur la génération des animaux, contient vingt-trois dialogues; le quatrième, sur la génération des paléens, contient dix dialogues. Dans cette suite de dialogues l'auteur, sous le nom de Jules-César, donne à un de ses amis, appelé Alexandre, toutes les explications que celui-ci lui demande sur des phénomènes de physique, en y introduisant bien d'autres choses selon la caprice de la conversation ou selon le dessein de l'interlocuteur principal.

BIBLIOGRAPHIE COMPLÈTE DES OEUVRES DE VANINI <sup>1</sup>

- 1615 Vanini, Guilio Cesare. Amphitheatrum aeternae providentiae, divini-magicum, christiano-physicum, astro-logico catholicum, adversus veteres philosophos, atheos, epicureos, peripateticos. Lugduni (Lyon): Antonii Harsy.

Ce livre, publié avec privilège du roi, fut dédié au Comte de Castro, protecteur de la famille de Vanini et bienfaiteur de Vanini. On peut trouver des exemplaires de ce livre dans les bibliothèques suivantes: British Museum, Library of Congress, University of Pennsylvania, Princeton University et Duke University.

- 1616 Theologi, philosophi et juris ultrisique doctoris de admirandis naturae reginae diaque mortalium arcanis libri quatuor. Lutetiae (Paris): Perier.

Ce livre, publié avec privilège du roi, fut dédié au maréchal de Bassompierre, dont Vanini était aumônier. Il y a des exemplaires de ce livre dans les bibliothèques suivantes: British Museum, Yale University, University of Minnesota, et Folger Library.

- 1712 Apologia pro christiano religione adversus atheos. Rotterdam: Cosmopoli typis philatelheis, 1712.

On n'est pas sûr si l'Apologie est un livre complet écrit par Vanini, une partie de l'Amphithéâtre ou une partie des Dialogues. En 1717 Durand dit que l'Apologie n'est que l'Amphithéâtre avec un autre titre. Rousselot, en 1842 dit que l'Apologie est une partie des Dialogues. Croze dit que l'Apologie n'a rien à faire avec ni l'Amphithéâtre ni les Dialogues. Selon Croze c'est un livre séparé écrit par Vanini. En 1843 Cousin, et puis en 1878 Fiorentino, dirent que l'Apologie n'est pas un livre écrit par Vanini mais une apologie faite par Pietro Federico Arpa pour Vanini. Pour être certain, sans aucun doute, de l'auteur de l'Apologie il faudrait aller ou à la bibliothèque de Princeton University ou au British Museum et comparer un exemplaire de l'Apologie aux autres oeuvres de Vanini.



- 1842 ———. Oeuvres philosophiques. Trans. M.X. Rousselot.  
Paris: Librairie Gosselin.

Dans la première partie du livre Rousselot nous présente l'Amphithéâtre complet (pp.1-207). Dans la deuxième partie du livre il nous présente les Dialogues (pp.209-321), mais ce n'est pas le livre complet. Rousselot choisit les dialogues qui offrent le plus d'intérêt au lecteur:

1. De l'origine de l'homme.
2. De la religion païenne.
3. Des apparitions dans l'air.
4. Des oracles.
5. Des sibylles.
6. Des démoniaques.
7. Des images sacrées chez les païens.
8. Des augures.
9. De la guérison de certaines maladies.
10. De la résurrection des morts.
11. Des sorcelleries.
12. Des songes.

Il y a des exemplaires de ce livre dans les bibliothèques suivantes: British Museum, Yale University, University of Pennsylvania, Duke University, Library of Congress, New York Public Library et Boston Public Library.

- 1912 ———. Le opere. 2v. Trans. Guido Porzio. Lecce:  
Eduardo Bartone.

Le premier volume contient l'Amphitheatre et le deuxième volume contient les Dialogues. Il y a des exemplaires de ce livre dans les bibliothèques suivantes: Harvard University, Library of Congress et Brown University.

- 1933-  
1934 ———. Le opere. 2v. Trans. Luigi Corvaglia. Milano:  
Societa anonima editrice dante alighieri.

Le premier volume contient l'Amphitheatre, publié en 1933, et le deuxième volume contient les Dialogues, publié en 1934. Il y a des exemplaires de ce livre dans les bibliothèques suivantes: Harvard University, British Museum et Columbia University.



FOOTNOTE

1. Vanini, né Lucilio, changea de nom trois ou quatre fois. En Hollande il se fit nommer Julio Caseare; à Paris, lorsqu'il voulût imprimer les Dialogues il se fit nommer Julio Caseare Vanino; à Lyon, lorsqu'il voulût imprimer l'Amphithéâtre il ajouta Taurifano à son nom. Dans cette bibliographie je me sers seulement du nom qu'on trouve dans la plupart des livres sur la vie et l'oeuvre de Vanini, i. e., Guilio Cesare Vanini.

OEUVRES PERDUES

Quant aux autres ouvrages de Vanini, on ne les a jamais vues, à l'exception d'un seul. Tous les ouvrages suivantes, ou publiés ou anecdotes, sont perdus. Nous n'en savons les titres et les sujets que par ce que Vanini nous en apprend dans ses deux livres qui ne sont pas perdus: l'Amphithéâtre et les Dialogues. En voici les titres tels que Vanini les donne dans l'Amphithéâtre, édition de 1615, et dans les Dialogues, édition de 1616:

Vanini, Guilio Cesare. Commentarii physici.

Voir ses Dialogues, p. 88.

\_\_\_\_\_. Commentarii medici.

Voir ses Dialogues, pp. 88, 166.

\_\_\_\_\_. De vera sapientia.

Voir ses Dialogues, p. 275 aussi bien que Père Garasse. La doctrine curieuse. Paris: Chappelet, 1623, p. 1015. Le Père Garasse affirme avoir lu ce traité dans lequel, selon Garasse, Vanini parle "en païen et en philosophie cynique."

\_\_\_\_\_. Tractus physiomagicus.

Voir ses Dialogues, p. 252.

- \_\_\_\_\_. De contemnenda gloria.  
Voir ses Dialogues, p. 359.
- \_\_\_\_\_. Apologia pro Mosaica et christiana lege adversus  
physicos, astro-nomicos politicos.  
Voir ses Dialogues, p. 123 aussi bien que  
l'Amphithéâtre, pp. 38, 64.
- \_\_\_\_\_. Libri astronomici.  
Selon Durand ce livre fut imprimé à Strasbourg.
- \_\_\_\_\_. Apologia pro concilio Tridentino.  
Divisé en XVIII livres; voir l'Amphithéâtre,  
pp. 70, 77.

“The only thing one can do with good advice is to pass it on. It is never of any use to oneself.”

*Oscar Wilde*



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LES TENDANCES IMPRESSIONNISTES DANS L'OEUVRE D'EMILE ZOLA

S. Robert Powell

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### INTRODUCTION

The literature and art of an age are, by virtue of the similar political, social, moral and religious factors that caused their creation, often closely related. In a movement such as romanticism the relationship is easily seen, but it is perhaps more difficult to see in the movements that do not have the massive scope of romanticism. Yet upon closer examination of the so-called minor artistic movements the parallels can be seen. Such were the literary and artistic movements in France in the period following romanticism.

Literary naturalism and artistic impressionism are two of the most important of these post-romantic movements and are, in fact, considered by many to be totally separate and completely unrelated schools of thought. The absence or presence of parallels between these two schools can only be seen by a careful examination and analysis of the artifacts of the movements, the only valid and concrete bases for comparison.

As has been clearly shown by recent studies in the baroque, the principles of art history can be valuable as a means of better understanding literature. These principles of art are particularly valuable when dealing with a period of history characterized by a major or rapid reorientation of values. Such a period occurred in France following the fall of the Second Empire. The influence of the nobility was coming to an end and a new class was rising to human consciousness- it was the rise of the lower bourgeoisie. Both literature and art clearly reflect this

reorientation of the thematic level but it is in art that the stylistic reorientation can most clearly be seen. Thus it is by using the principles of art, impressionistic art, that we can best see and understand the stylistic reorientation that took place in naturalistic literature in nineteenth century France.



Impressionism in art and naturalism in literature appear to the uninitiated as totally distinct and separate phenomena of nineteenth century France. However, careful study reveals distinct parallels between the two schools of artistic expression. Fundamental to both is a philosophy of movement which closely resembles that of the Greek philosopher Heraclitus, who maintained that the universe is constantly changing and that the only constant is change itself. The Herclatian symbol of flux, fire, was interpreted by the impressionists as a flow of water, a river, in which time is perceived only in terms of the present moment. It is a river "into which you cannot step twice,"<sup>1</sup> as Leibniz expressed it. The Herclatian concept of flux implies the essential idea of the impressionistic aesthetic- the primacy of the moment. The impressionistic moment is, as Hauser points out, unique. It is a moment which has never existed before and which will never be repeated again in the same manner. The uniqueness of the moment, the fundamental aesthetic principle of impressionism has been underlined by Hauser as "the basic experience of the nineteenth century."<sup>2</sup> Not to imply that the period following romanticism was the only unique moment in the history of France. All periods of history are unique. The fundamental change on the part of the writers and authors of this period was an attempt to capture this moment in a work of art. Zola himself underlined the importance of the moment in impressionistic art: "On doit saisir la nature dans l'impressionnisme d'une minute. Il faut fixer à jamais cette minute sur la toile."<sup>3</sup>



The characteristics of this moment were important in the formation of this new aesthetic outlook but more important than the characteristics was the method used to capture them, to freeze them permanently in an artistic creation so that they could be analyzed. Not meaning to imply that literature and art had never before portrayed the characteristics of a particular period of history.<sup>7</sup> The uniqueness of the impressionistic approach, as well as the approach taken by Emile Zola in his novels, was the method. To somehow stop the flow of time, to capture the transitory and the changing, to portray the only constant which actually exists, change, and to analyze this constant became the goal of the impressionists and of Emile Zola. Arnold Hauser has characterized the naturalistic novel of Zola as the "description and analysis of the momentary."<sup>8</sup> The momentary quality of impressionistic art is so apparent that the point need not be emphasized, except as a means of better understanding the momentary quality of Zola's prose.

In the period following the fall of the Second Empire, the moment in Taine's conception of the term, a new emphasis was placed on the ordinary and the everyday. It was an era dominated by a certain respect for the working classes, the lower bourgeoisie, which were moving to a position of importance, and literature as well as art became the expression of the rise of this class to human consciousness. The painters portrayed simple trees instead of monumental trees, peasants at work instead of the nobility at leisure. It was an era marked by an emphasis on the simple and the ordinary and not the exceptional and the celebrated. Developing

side by side with this emphasis on the ordinary was also the development of technology. The development of a technological age brought about a new emphasis on the city, on its inner movements and tensions, on its vastness, on its power. The city was viewed as a huge sprawling organism inhabited by great masses of humanity, by the lower bourgeoisie, men who were slowly becoming integral parts of this huge and intricate urban machine.

The writers and artists understood, or perhaps saw more clearly, this major reorientation of values. They could see that society was experiencing a great change, that it was in a state of flux and they tried to capture, in their works, these specific fleeting moments which will never occur again. Their complete artistic endeavor was thus directed towards the momentary; it became their credo, it, in fact, became almost an obsession for some.

The characteristics of society at that time were unique, but it was not because the artists and writers captured these characteristics in their works, as has been pointed out, that they were different- it is the method and approach they used that made them so different. Their method was inspired by the development of technology and science; they, in short, adopted a scientific method. The impressionistic painters, in their pursuit of the unique moments of reality, used light as their principal tool. They had selected only one element from reality, light, to use as their basis of interpreting all reality. Their early efforts dealt with their symbol of Heraclitian change, water. Slowly

their use of light spread to every aspect of reality. They had separated light from reality and used it as a means of looking at reality, "a reality that is not a being but a becoming, not a condition but a process." <sup>5</sup> It became the essential principal of their style and it was at this moment that the impressionistic school of art was born. The doctrine of impressionism is, as Reutersvard points out, an offspring of Comte's philosophy, and therefore everything was dismissed in art that did not originate from a sensual experience. The eye of the painter thus became more important than in any other period of art history. Painting became the dominion of the optical scientist whose main goal was to reproduce reality by the use of a very acute eye. Their works were thus the "chromo-luminaristic reports of conditions in nature." <sup>6</sup> By using a scientific eye they attempted to capture fleeting moments in much the same way that Zola tried to capture the momentary in writing his novels.

Zola, in preparing to write a novel, would document with the care of a physical scientist. He actually descended into the mines of France to document Germinal; he scientifically observed his subjects and milieu before he began to write; and his novels became journals of scientifically observed and recorded material. The naturalistic novels he wrote were inspired by a scientific ideal and recorded in terms of the senses. The most superficial reading of his novels reveals this great concern for sensory knowledge. The whole of his work is, in fact, the record of knowledge gained through the senses while utilizing a scientific method.



Zola, as did the impressionistic painters, placed a great deal of emphasis on the visual. The abundance of images and metaphors in his novels is sufficient proof of his emphasis on the visual, on the use of light, in other words, as an approach to reality. By using light Zola, as did the impressionistic painters, succeeded in stopping the flow of time and in presenting this state of flux in a work of art.

Thus we see that the parallels between the method of the impressionistic artists and Zola are distinct. Both rely heavily upon the sensual, especially the visual, and both base their methods on science and a scientific method. They both approach reality by the same means. However the moment of reality that they each capture with their scientific eye is quite different; a difference caused by two distinct conceptions of reality.



The art of the impressionists corresponds to the aesthetic experience described by Kant, wherein "pleasure is related to the simple apprehension of the form of an object without referring this apprehension to a certain knowledge; the representation does not refer to the object but only to the subject." <sup>7</sup> Inherent in this definition are two of the fundamental characteristics of the impressionistic moment that distinguish it from the naturalistic moment: an anti-intellectual ideal and a search for beauty. In their paintings the impressionists portrayed the simple and the ordinary, the working classes as well as everyday situations. In portraying the humble and the ordinary the impressionists, as Venturi notes, "discovered a new beauty where before it had not been believed that beauty existed." <sup>8</sup>

It is important to keep in mind the distinct purposes of art and literature in such a study as this. Hatzfeld underlines this point: "The law that art must reproduce the beautiful and literature the characteristic still comes to the fore. Even when art tries to assume the task of literature in naturalistic style, as in the 'Repasseuses' of Degas, tired, yawning and hardworking like those of Zola in Germinal, they are much less vulgar because they do not speak." <sup>9</sup> The impressionists thus portrayed not the characteristic but the striking and the beautiful. Beauty, they believed, was to be found only in certain rare moments in the river of time, in a fluid reality. "Ils recherchent dans l'apparence mobile de la réalité une beauté, peut-être une éternité. Elle est cachée partout cette beauté qu'ils poursuivent et ils

sont les premiers à le découvrir." 10

The absence of intellectualism among the impressionists was caused in part by the immediate satisfaction they received in dealing with only the appearance of reality. Their faithfulness to appearance resulted, as Venturi points out, in their finding "a new form of appearance without pretending that their form of appearance was the form of reality." 11 Reality to the impressionists thus meant the beautiful, not all of reality but only one aspect of reality. Their aim was not to make a judgement of reality but instead to merely present it as they conceived it. They were, in effect, anti-intellectual, optimistic, and in a certain sense, naive, in their approach to reality.

The naturalistic moment was, on the other hand, a wholly intellectual matter. In his novels Zola was capturing the fugitive moments of reality, but he was doing more, he was expressing a judgement, an altogether intellectual matter. "Il oserait porter un regard scrutateur sur les faits sociaux pour les juger avec une rigueur scientifique." 12 Instead of capturing only the beautiful and striking moments of reality, Zola captured all of reality in his novels. "Il prouvait que tous les sujets révèlent l'art pourvu qu'on a apporté à sa besogne un esprit respectueux de la vérité." 13 The fundamental difference then between the moment of Zola and the moment of the impressionists is that Zola was seeking "vérité", while the impressionists were seeking "béauté". The impressionists were content to see only the beautiful and the striking; Zola insisted on seeing all

of reality, perhaps with an emphasis on the not so striking and the not so beautiful. His purpose in portraying "le côté sombre" was intellectual, even though it was pessimistic: "Peindre la misère des foules, leur décomposition morale, fruit de leur pauvreté; découvrir les plaies sociales dans tout leur horreur et leur crudité, c'était de faire oeuvre pessimiste." 14 It was intellectual in the sense that Zola, the novelist, was engaged fully in his role of a novelist; he was attempting to correct reality. This he believed could best be done by indicating to society its faults and weaknesses. "Ne justifiait-il pas ses peintures audacieuses de vie et de la déchéance sociale par son désir de rendre le monde meilleur en lui indiquant ses faiblesses?" 15 Zola the naturalistic novelist was in effect attempting to teach society. In his efforts to teach he made no attempt to gloss over the evilness and ugliness of social conditions, for these were the conditions that he actually saw as he was documenting his novels. His avowed purpose in the Rougon-Macquart was intellectual: "C'était le mal à guérir." 16

In adopting a pessimistic approach towards the present, Zola was attempting to create a better future. He is thus, at the same time, optimistic and pessimistic. "Il est peintre pessimiste de la société présente, doublé d'un annonciateur très optimiste de la société future." 17 If his approach to present reality was pessimistic it was, nonetheless, the truth. "Il croyait que le romancier n'a pour principes directeurs que la vérité et la fidélité au réel." 18 The Rougon-Macquart is then a "lutte contre le faux et l'artifice." 19 The "faux" and the



"artifice" that he was combatting must have meant to Zola the reality of the impressionistic painters. Zola reacted to one of the impressionistic shows in the following manner: "Le grand malheur c'est que pas un artiste de ce groupe n'a réalisé puissamment et définitivement la formule nouvelle qu'ils apportent tous, épaisse dans leurs oeuvres. La formule est là, divisée l'infini; mais nulle part dans aucun d'eux, on ne la trouve appliquée par un maître. On peut leur reprocher leurs impuissances personnelles, ils n'en sont pas moins les véritables ouvriers du siècle. Ils ont bien leurs trous, ils lachent trop souvent leur facture, ils se montrent incomplets et impuissants; il leur suffit de travailler au naturalisme contemporain pour se mettre à la tête d'un mouvement et pour jouer un rôle considérable dans notre école de peinture." <sup>20</sup> Zola is praising their method, and yet he criticizes the reality that they portray. Zola, who considered himself to be the master of the method, realized that the reality of the impressionists was not "la vérité et le réel." It was only one aspect of reality, the beautiful, and not all of reality. The master of the method would present a complete and therefore a true picture of reality. The impressionists' reality was incomplete. It is somewhat ironical that this incompleteness was the cause of their popularity and, at the same time, the cause of their subsequent failure. This would not be realized until the end of the century.

Zola, one of the ardent supporters of impressionistic art in the early phases of its development, criticized it as it developed. The works of the impressionists, to Zola, were not



finished. Finishing to Zola was, as Venturi points out, a powerful means of imposing himself, of imposing the truth. The works of the impressionists were unfinished because they were not presenting the truth, complete reality; they were presenting only one aspect of reality, the striking and the beautiful. A finished work to Zola contained not only the beautiful but also the ugly, it contained the truth. But the impressionists were not concerned with finishing their works as Zola would have liked. Yet to the impressionistic point of view their works were finished. Finishing to the impressionists meant portraying reality in terms of light and color; when they arrived at light and color they stopped finishing. Finishing to Zola meant portraying not only reality in terms of light and color but also portraying a complete and true reality, the truth; when he arrived at the truth he considered a work to be finished.

The reality of the impressionists and the reality of Zola are then distinctly different, yet they both treated their separate realities in the same manner. They both attempted to capture individual and unique moments of reality in their works and to analyze them. This was the first time in history, as Hauser points out, that analysis became the basis of art. The impressionists as well as Zola attempted to capture momentary reality and to analyze it, using a scientific method. Their approach to a reality is, as we have seen, identical. Yet their conceptions of reality are different. An analysis of the stylistic principles of their method shows interesting parallels between the two schools of artistic expression.

The underlying principle of the stylistics of the impressionistic artists and of Emile Zola is a general fragmentation of form. The ramifications of this principle can be seen everywhere in their works. The most readily apparent use of this principle in impressionistic art is the use of small dots of color placed on the canvas, with no attempt at blending being made on the part of the artist. The literary parallel of this technique is seen by Reutersvard as the sentence in which the individual elements have not been previously arranged; "Just as there is not a previously arranged mixture of colors in art, so there is no logical construction of the sentence in literature." 21 These individual dots of color, the brush strokes of the impressionists, are viewed by John Rewald as "comma-like"; they thus allow the artist to record every observed nuance. The literary parallel then of this "comma-like" style in art is seen in the sprawling un-logical sentences of Zola, which are not, as Moser points out, "bien achevées, correctes, bien assise, rythmé et équilibré. La littérature de l'impressionnisme emploie une phrase morcelée, sans lien grammatical et logique; c'est un agglomérat de substantifs et d'adjectifs, analogue à celui des touches de couleur des peintres impressionnistes." 22 The following sentence from Le Ventre de Paris shows Zola's use of an "comma-like" style:

Puis, venaient les beaux poissons, isolés, un sur chaque plateau d'osier; les saumons, d'argent guilloché, dont chaque écaille semble un coup de burin dans le poli du métal; les mulets, d'écailles plus fortes, de ciselures plus grossières; les grands turbots, les grandes

barbures, d'un grain serré et blanc comme du lait caillé; les thons, lisses et vernis, pareils à des sacs de cuir noirâtre; les bars arrondis, ouvrant une bouche énorme, faisant songer à quelque âme trop grosse, rendue à pleine gorge, dans la stupefaction de l'agonie. 23

This rather long sentence is constructed of a series of fragments, separated by commas and semi-colons, which seem to pile upon each other as the sentence progresses. The predominance of substantives and adjectives, especially adjectives of color, is very characteristic of the impressionistic word artist. The following example, also taken from Le Ventre de Paris, shows more clearly Zola's use of substantives and adjectives of color:

Un bec de gaz, au sortir d'une nappe d'ombre, éclairait les clous d'un soulier, la manche bleue d'une blouse, le bout d'une casquette, entrevus dans cette floraison énorme des bouquets rouges des carottes, des bouquets blancs de navets, des verdure débordantes des pois et des choux. 24

of color

By changing the position of the adjectives, in the preceding sentence, from their usual position after the noun, to a position preceding the noun, against the generally accepted grammatical rule, Zola has produced a strong sensation of color; we actually see the color of the object before we see the object. Altering the position of the qualifying adjective, in this case an adjective of color, gives, as Hatzfeld points out, "the color such a preponderance that the quality and not the form of the object at issue is stressed." 25 Thus the same strong color effect is produced in literature that is produced in impression-



istic art by the distinct dots of color on the canvas. Hatzfeld explains: "In, for example, "l'arbre vert", the adjective may be taken from its logical place in the phrase, "le vert arbre", or it may be neutralized and substantized, "le vert de l'arbre", or even replaced by a substantive, "la verdure de l'arbre." 26 By using these three techniques, changing the position of the adjective, substantizing the adjective and replacing an adjective by an abstract substantive of quality, the word artist is able to produce a strong sense of impressionistic color. Hatzfeld views these three techniques and the main descriptive approach used by Zola in Le Ventre de Paris. Notice the strong sense of color produced in the following passage taken from Le Ventre de Paris by using these techniques:

Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre, des macquereaux, l'or des rougets, la robe larmée des harengs, les grandes pièces d'argenterie des saumons. 27

In addition to the preponderance of substantives and adjectives, the impressionistic sentence is characterized by the almost total absence of verbs from positions of importance in a sentence. The verb is usually relegated to a clause or used as an auxiliary. It is the substantives and adjectives that dominate the sentence. Hatzfeld has called this type of sentence a "color spot without verbal harmonization." 28 He uses an example taken from L'Assommoir, the formation of the funeral, to show the relative unimportance of verbs in the impressionistic



sentence;

Les courtes silences (nominal spot) se faisaient  
(ale verb), coupés de chuchotements (noun) rapides,  
une attente (noun) agacée et fiévreuse avec les courses  
(noun) brusques de robes, Mme Lorilleux qui avait  
publié (verb in relative clause) son mouchoir ou bien  
Mme Lerat qui cherchait un paroissien à emprunter... 29  
Il y avait (auxiliary) un bruit prolongé de sanglots.

The use of these verbs in the imperfect tense leads to another stylistic principle of impressionistic literature—the use of the style indirect libre. This type of sentence, so important to the understanding of realistic literature in nineteenth century France is also very important to an understanding of the naturalistic literature of Emile Zola. Hatzfeld views the style indirect libre as a "means of effacing contours in literature." <sup>30</sup> This effacing of contours was achieved by the impressionistic artists by using small dots of color to construct their works. The color spots were placed on the canvas unblended. The result produced was an effacing of contours. At a proper distance from an impressionistic painting the eye mixes the colors, the contours thus are effaced by an optical mixture on the part of the observer. By using this technique the artists were not bound to strict classical form and outline. Theirs was a suggestive art. The same effect is produced in literature by using the style indirect libre, "a tricky presentation of half-direct, half-indirect speech, in which the author uses the vocabulary and locutions of the characters. As a result the reader is at a loss to decide who is speaking." <sup>31</sup> By not blending the color spots on the canvas and by using the "style indirect libre" an "exquisite finish of the impressionistic technique was produced." <sup>32</sup>

The abundance of "style indirect libre" in the novels of Zola is so great that an example is hardly necessary. In fact, the novels Le Ventre de Paris and La Bête Humaine are written almost entirely in this style.

An effacing of contours is also produced in the novels of Zola by using the most fundamental tool of the impressionistic artists- light. In the works of Zola, however, we are struck by a peculiar use of light- it is an absence of light. Zola uses the impressionistic technique of treating reality in terms of light in reverse. Nonetheless he produces the same effect that the impressionistic painters produced. This is possible only in literature. The words, in many cases completely analogous to the dots of color of the painters, however, are capable of producing, by the inherent nature of language, an image in the absence of light. Notice the complete painting that Zola has given us, yet there is not light, in the opening scene of Germinal:

Dans la plaine rase, sous la nuit sans étoiles, d'une obscurité et d'une épaisseur d'encre, un homme suivait seul la grande route de Marchiennes à Montsou, dix kilomètres de pavé coupant tout droit, à travers les champs de betteraves. Devant lui, il ne voyait même pas le sol noir, et il n'avait la sensation de l'immense horizon plat que par les souffles du vent de mars, des rafales larges comme sur une mer, glacées d'avoir balayé des lieues de marais et de terres nues. Aucune ombre d'arbre ne tachait le ciel, le pavé se déroulait avec la rectitude d'une jetée, au milieu de l'embrun aveuglant des ténébres. 33

Or in this scene from Le Ventre de Paris:

Et, sur la route, sur les routes voisines, en avant et en arrière, des ronflements lointains de charrois annonçaient des convois pareils, tout un arrivage traversant les ténébres et le gros sommeil de deux heures du matin, berçant la ville noire du bruit de cette nourriture qui passait. 34

These two passages, as well as many more in the novels of Zola, reveal a rather sharp distinction between the art of the painter and the art of the writer. The impressionistic artist, as well as any other artist, must have light of some form in order to create a painting. The impressionists needed light more than any other school in the history of art since it was their primary tool for dealing with reality, it was the essential element of their style. Without light of some form the impressionistic artist could not create a work of art. The literary artist, on the other hand, can create a work of art, by virtue of the inherent nature of language, in the total absence of light. He need not rely upon light to produce a visual impression; the words he uses are independant of the need of an element of the sensory environment to produce an image. This is an important distinction to be made when dealing with art and literature.

Zola, perhaps more than any other writer, created distinct images or impressions by completely removing all light. This was caused in part by his desire to present primarily "le côté sombre" of reality. He presented this aspect of reality, the ugly and the unpleasant, by removing light. His pessimism becomes clearer in such a presentation. The impressionistic artists, on the other hand, presented the beautiful and the striking, "le côté gai", by using a great deal of light and their optimism thus became more pronounced in such a presentation. Their use of light, both the impressionists and Zola, thus corresponds to their distinct and separate interpretations of reality.



Throughout the novels of Zola there is an almost constant atmosphere of oppression created by the exclusion of light. If an hour by hour study of Germinal were made, noting the number of hours spent in light and the number of hours spent in the absence of light, the result would certainly be greater for the number of hours spent in the absence of light. The whole setting of the novel is established in total darkness, the characters are introduced and developed--all in the absence of light. The most important scenes of the novel take place without light being present--the midnight meeting in the forest, the daily struggle in the depths of the mine, to mention only a few.

In many cases in the novels of Zola, even when we are told that it is day, we get the impression of a scene without light. In Thérèse Raquin the street by the Pont-Neuf is in many instances present during the day, yet we are given the impression of something dark and oppressive:

Par les vilains jours d'hiver, par les matinées de brouillard, les vitres ne jettent que de la nuit sur les dalles gluantes, de la nuit salie et ignoble. <sup>35</sup>

In the evening the street becomes even more dark and oppressive:

Le soir...le passage prend l'aspect sinistre d'un véritable coupe-gorge; de grandes ombres s'allongent sur les dalles, des souffles humides viennent de la rue; on dirait une galerie souterraine vaguement éclairée par trois lampes funéraires. <sup>36</sup>

Light then is one of the main motifs of Zola's novels, it is an impressionistic technique, an inverse impressionistic technique. Zola, who was struck by the use the impressionists had made of light, has taken light as one of his primary tools to accomplish his purpose as a novelist--to correct reality.



His works are characterized by a mixture of what may be called impressionistic light and naturalistic light. The type of light found in Germinal, Thérèse Raquin and La Bête Humaine is primarily naturalistic, i.e., there is a relative absence of light. The type of light found in La Terre and Le Ventre de Paris is primarily impressionistic light, i.e., there is an abundance of light. It is interesting to note that these last two novels have relatively un-complicated plots. The plots are secondary to Zola's main goals in these novels--to capture and describe fleeting moments of reality. The plots of the novels, however weak, are given only as a means of uniting the series of captured impressionistic moments. The plot in Le Ventre de Paris is built around Florent, yet it is not Florent who is the chief character; the chief character is "le ventre de Paris" itself--Les Halles. Zola is more concerned with describing his chief character than in narrating the story of Florent, yet the novel is convincing. It is convincing because of its art and not because of its intrigue. It is a triumph of description over narration. Zola's chief character is thus presented at all times of the day and in all atmospheric conditions. The vegetables, the fish and the flowers are the chief players in the novel and it is to them that Zola devotes his attention, not to Florent. Each aspect of Les Halles is frozen in the words of Zola--he has succeeded in stopping the river of time. Yet upon reading these words the images flow freely, perhaps more freely than in the most impressionistic painting.

...Claude était monté debout sur le banc. Il força son compagnon à admirer le jour se levant sur les légumes. C'était une mer. Elle s'étendait de la pointe Saint-Eustache à la rue des Halles, entre les deux groupes de pavillons. Et, aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeaient les pavés. Le jour se levait lentement, d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnants comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintes de lait, des verts noyés dans les jaunes, toutes les paleurs qui font du ciel une soie changeante au lever du soleil... 37

This same descriptive technique is used by the impressionistic painters. Monet in his "Haystack series" or in his "Cathedral series" portrayed these physical elements of reality at all times of the day and in all atmospheric conditions. Just as we see his cathedral in the sunlight so do we see Les Halles in sunlight; just as we see the haystacks at dusk so do we see Les Halles at dusk. The descriptive techniques in both cases are identical. Just as we must view all the separate impressions of the cathedral as a whole so must we view the separate impressions of Zola. For when we view the combined effect of each impression only then do we see the element of reality in totality. Each of Zola's impressions are thus united by a motif, just as the impressions of the cathedral are united by a motif, the cathedral itself. These separate impressions of Zola when viewed as one thus produce the impressionistic novel. A novel which must be viewed at a distance, just as we must view an impressionistic painting at a distance. At a distance the separate tableau merge and the impressionistic novel is produced.

Often in his novels Zola goes beyond the impressionistic painters in his presentation of reality. His conception of reality, which includes "le côté gai" of the impressionistic painters as well as the "côté sombre" of the naturalists, advances to a higher level-- the visionary, and it is on this level that Zola creates pure metaphors, a creation not possible in impressionistic art. Imperfect metaphors in impressionistic art are fairly common; it is a means used to produce vagueness. Monet's cathedrals are a good example of this. The cathedral is at times scarcely visible, but we still recognize it. The painting becomes a symphony of light and color, yet we recognize the building, it is a cathedral. The description of the cathedral is more important than the actual cathedral itself however. These metaphorical impressions are imperfect because the cathedral still exists in the painting. Had the cathedral completely disappeared in the light and color than the metaphor would have been perfect or pure. The level of pure metaphor was not possible in impressionistic art since the nature of the object portrayed could not be changed completely, ~~there~~ could not be a complete transfer, or reality would have been lost. The pure metaphor came in art with the development of cubism and abstract expressionism. In these schools of art the objects of reality were no longer visible, ~~there~~ was a complete transfer; thus the pure metaphor.

The pure metaphor, however, is entirely possible in the novels of Emile Zola. Objects and people are given entirely new characteristics, they no longer resemble the original. The best illustration of the use of pure metaphor in Zola is in



Germinal. The corporation that owns the mine is purposely treated in a metaphorical manner, as Brown points out, "as a means of showing the impersonal cruelty under which the miners suffered and the impossibility of their even understanding how it worked, much less effectively resisting it." <sup>38</sup> The metaphor appears for the first time when Etienne first comes into contact with the mine. Bonnemort speaks of "le dieu repu et accroupi, auquel ils (les mineurs) donnaient tous leur chair et qu'ils n'avaient jamais vu." <sup>39</sup> The metaphor appears at seven different places in the novel, including the final scene:

Le dieu repu et accroupi en crevant sur l'heure,  
l'idol monstrueuse, cachée au fond de son tabernacle,  
dans cet inconnu lointain où les misérables  
la nourrissaient de leur chair sans l'avoir  
jamais vu. <sup>40</sup>

Such a metaphor, which becomes by its reoccurrence a symbol, is not possible in impressionistic art, yet the effect produced by the reoccurring metaphor is wholly impressionistic. The metaphors, when taken individually, do not capture a particular moment in the impressionistic sense of the term, yet when taken collectively they capture a wholly impressionistic moment. They produce an eternal present, a feeling which is present throughout the entire novel, the miners are continually combatting this "dieu repu et accroupi". By using a reoccurring metaphor, a symbol, Zola has thus created an impressionism of the moment on a level infinitely higher than is possible in impressionistic art.

A similar metaphor is also expressed in the title of the novel itself, Germinal. The miners working in the depths of the



earth are no longer considered to be men by Zola, they are referred to as "des insectes humains en marche"<sup>41</sup> or as "une armée noire qui germait dans les sillons."<sup>42</sup> Again this is an impression that only the impressionistic literary artist could produce because of its complete and pure metaphorical nature. The metaphor of the "insectes humains", which also becomes a symbol, does not produce an impressionistic moment when we view each metaphor separately. Yet when we consider the total effect produced by the symbol we get the feeling that an explosion is about to take place. The combined effect of the reoccurring metaphor produces an immediacy that is frozen into the overall framework of the novel. The metaphors must be reacted to as a whole in order to produce the immediate present moment of the impressionistic artists. Zola could only have produced this effect by repeatedly placing a dot of color on the canvas, a metaphor, throughout the novel. By the close of the novel the dots begin to accumulate and the impression is produced. It is the identical moment of the impressionistic painters.

It is interesting that in the second metaphor, the metaphor based upon the title of the novel, Zola expresses the optimism for the future mentioned earlier. His pessimism for the present and his optimism for the future necessarily imply a belief in the present, a present which is merely a point of passage. This point is underlined by Beauchat in his definition of naturalism: "Le naturalisme c'est le sens du présent opposé à celui du passé et du futur."<sup>43</sup> The final appearance of this metaphor shows clearly that Zola, in pessimistically portraying the present,

hoped to create a better future.

Maintenant, en plein ciel, le soleil d'avril rayonnait dans sa gloire, échauffant la terre qui enfantait. Du flanc nourricier jaillissait la vie, les bourgeons crevaient en feuilles vertes, les champs tressaillaient de la poussée des herbes. De toutes parts, des graines se gonflaient, s'allongeaient, gerçaient la plaine, travaillées d'un besoin de chaleur et de lumière. Un débordement de sève coulait avec des voix chuchotantes, le bruit des germes s'épandait en un grand baiser. Encore, encore, de plus en plus distinctement, comme s'ils fussent rapprochés du sol, les camarades tapaient. Aux rayons enflammés de l'astre, par cette matinée de jeunesse, c'était de cette rumeur que la campagne était grosse. Des hommes poussaient, une armée noire, vengeresse, qui germait lentement dans les sillons, grandissant pour les récoltes du siècle futur, et dont la germination allait faire bientôt éclater la terre. <sup>44</sup>

The impression produced by the reoccurring metaphor is particularly interesting when we consider the following remark made by Chesneau in 1874 about Monet's "Boulevard des Capucines": "A distance, dans ce frémissement de grandes ombres et de grandes lumières, on salue un chef-d'oeuvre. Vous approchez, tout s'évanouit, il reste un chaos de raclures de palette indéchiffrable."<sup>45</sup> The same method must be used to appreciate the metaphorical impressionism of Emile Zola. We must stand back. The impressionism, however, that is not metaphorical, can be viewed from a short distance just as we can see each separate dot of color on an impressionistic painting at a short distance. The higher level of impressionism must, however, be viewed at a distance.

Zola has even used the very symbol of change as the impressionists interpreted it, water, in a purely metaphorical sense. The crowd of starving miners as they race through the night are presented by Zola, not a man, but as a current of water.

Au milieu de ces furies Cécile grolottait à vingt reprises la même phrase: Ne me faites pas du mal. Elle eut un cri rauque. Des mains froides venaient de la prendre au cou. C'était le vieux Bonnemort, près duquel le flot l'avait poussée, et qui l'empoignait." 46

Tout disparut, le flot roulait sur Montsou, le long des lagets de la route, entre les maisons basses, bariolées de couleurs vives. 47

Alors en deux minutes Jean Bart se vida... Les femmes relevaient leurs jupes pour courir... D'autres camarades arrivaient toujours, on était près de mille, sans ordre, coulant de nouveau sur la route en un torrent débordé. 48

Each of these passages describe the crowd of miners in a vocabulary applicable to water. The combined effect of these passages, as well as many others like them in Germinal, produces an immediate present moment, an impressionistic situation. The miners are no longer men, they are a current of water widely flowing in all directions, yet Zola has stopped this flow in an impressionistic moment in order to analyze it carefully. The same metaphorical impressionism produced by water is present in La Terre. The peasants are referred to as sailors on a large and powerful ocean. The individual scenes, wherein Zola has portrayed the peasants as sailors and the earth as an ocean are not, when considered separately, impressionistic moments. Yet treated collectively the metaphors produce the moment of the peasants in constant struggle with the earth.

Zola's use of water on the impressionistic level of the impressionistic painters is everywhere in his novels. The most decisive scene in Thérèse Raquin takes place in the middle of the Seine. Zola describes the situation immediately preceeding



the murder in the following manner:

Laurent cessa de ramer et laissa descendre le canot au fil du courant. En face, se dressait le grand massif rougeâtre des îles. Les deux rives, d'un brun sombre taché de gris, étaient comme deux larges bandes qui allaient se rejoindre à l'horizon. L'eau et le ciel semblaient coupés dans la même étoffe blanchâtre... Les rayons palissent dans l'air frissonnant, les arbres vieilles jetent leurs feuilles. La campagne, brûlée par les rayons ardents de l'été, sent la mort venir avec les premiers vents froids... Tout le paysage se simplifiait dans le crépuscule; la Seine, le ciel, les îles, les coteaux n'étaient plus que des taches brunes et grises qui s'effaçaient au milieu d'un brouillard laiteux. 49

In this scene, not only the water, but all of nature is reduced to impressionistic light and color. It is a unique moment, "le crépuscule", treated and analyzed in a wholly impressionistic matter, i. e., in terms of light and color.

Contained within this passage is an entire impressionistic picture that could have been done by Monet or Pissarro. The grammatical impressionism is shown clearly by the use of adjectives of color with the "âtre" suffix. This suffix, used repeatedly in the novels of Zola, is perhaps the most easily recognizable characteristic of impressionism in literature. The "rougeâtre des îles" is a shade of red that only could have been produced during this one unique moment, "dans le crépuscule." It is the color of a specific object at a specific time of day in a specific geographical location. It is impressionistic color. It is interesting to note Zola's defense of such a color in a painting by Manet in which the "salonniers" were offended by the color: "The artist saw this color, I am convinced of it. Here



there is a corner of nature, reproduced on canvas with no contriving of effects, no spurious embellishments. Manet's picture gives the sensation of freshness of Spring and youth. Imagine that on the ruins of classical rules and romantic humbug, the waste of tedium and the impenetrable fog of banality and mediocrity, a tiny flower has sprung up, a green shoot on an old and exhausted stump. Now, would you not be gladdened by the sight of the green bud, even though coated with some better resin? This is why I feel cheerful when I look at Manet's work amid these others, redolent of decay. I know the crowd would stone me if they heard me, but I assert that Cabanell's pictures will die within fifteen years, whereas Manet's pictures will blossom in years to come with the eternal youth of original works." 50 Such a defense of Manet's color certainly implies a strong respect for such a coloring technique. Its application is seen everywhere in Zola.

Zola has, in the passage from Thérèse Raquin immediately preceeding the murder, used the exact coloring technique of the impressionistic painters. He has reduced the entire landscape to "tâches brunes et grises", and we, the observer, are to cause the optical mixture. The scene becomes even more impressionistic when we consider the fact that it was done at a particular moment, "dans le crépuscule." This scene is, in essence, an "art poétique" of impressionism. Zola has portrayed in literary description the essential characteristics of impressionistic art.

The dramatic power of Zola's impressionism is shown clearly in Germinal when he describes the "mer souterraine", the "lac d'eau boueuse" as it slowly rises on the trapped miners. The

flow of the water on the trapped miners is periodically stopped and Zola then carefully analyzes and describes the situation, yet he sets the water in motion again and a pure impressionistic moment is produced, as in the following scene:

Ils eurent d'abord de l'eau aux chevilles, puis elle leur mouilla les genoux. La voie montait, ils se réfugièrent au fond, ce qui leur donna un répit de quelques heures. Mais le flot les reprit, ils baignèrent jusqu'à la ceinture. Debout, acculés, l'échine calée contre la roche ils la regardaient croître, toujours, toujours. Quand elle atteindrait leur bouche ce serait fini. 51

This scene is also a direct literary expression of the impressionistic credo. Moment by moment the water rises. The miners desperately attempt to flee. Momentarily the flow is stopped and Zola then analyzes the last desperate attempts of the miners to live life as fully as possible, to fully realize the significance of each moment. The water is then set in motion again. The impressionism of the scene is entirely responsible for the dramatic effect, it is a manifesto to the primacy of the moment, the underlying principle of the impressionistic aesthetic.

The suggestive quality of impressionistic art finds a clear expression in the prose of Zola. Neither Zola nor the impressionistic artists presented a complete and detailed photographic description. Their cameras did not see every aspect of a landscape or a person, only the characteristic and the striking, as in the opening scene of La Terre.

Ils étaient de petites silhouettes noires, de simples traits de plus en plus minces, qui se perdaient à des lieues. Mais tous avaient le geste, l'envolée de la semence, que l'on devinait comme une onde de vie autour d'eux. 52

We do not see, nor do we need to see, a complete portrait of the sowers. We see each one because we recognize the characteristic trait. The same effect is produced in the following scene from Thérèse Raquin:

Toute la journée, c'est un bruit sec et pressé de pas sonnant sur la pierre avec une irrégularité irritante; personne ne parle, personne ne stationne; chacun court à ses occupations, la tête basse, marchant rapidement, sans donner aux boutiques un seul coup d'oeil. <sup>53</sup>

Again, we do not distinctly see these people who pass, yet we know, as do the people in the boutiques know, that they are passing. We hear the "bruit sec et pressé de pas sonnant". Ruth Moser underlines the suggestive quality of impressionistic prose as follows: "Ils (les écrivains impressionnistes) ne dessinent plus le corps humain tout entier, mais seulement une ombre vague, ou bien un détail caractéristique qui crée à lui seul l'impression voulue. Dans ce style la forme parfaite a perdu son prestige, aussi bien la forme de la représentation que celle de la chose représentée. Le corps humain est réduit à une masse indistincte, ou à un bruit de sabots..." <sup>54</sup> The preceding two examples from the novels of Zola show well the suggestive quality of his prose, a descriptive prose, a fragmentary prose, and a prose of suggestion, in short, an impressionistic prose.

The above stylistic and thematic parallels, as well as perhaps many more, thus show the striking similarity between the works of the impressionistic artists and the prose of Emile Zola. Zola, by his adaptation of these impressionistic techniques, shows himself to be very closely aligned with the school of art that



was dominant in France in the post-romantic period.

The principles of art, then, are valuable to the study of literature for they help to put in relief principles that would perhaps go unnoticed in literature. It has been through the study of the principles of impressionistic art that we have seen that Zola, the greatest naturalistic novelist of France, is also an impressionistic novelist. It is then with a relative degree of certainty that we can accept this statement that has been attributed to Zola: "Je n'ai pas seulement soutenu les impressionnistes. Je les ai traduits en littérature, par les touches, notes, colorations, par la palette de beaucoup de mes descriptions. Dans tous mes livres...j'ai été en contact et échange avec les peintures... Les peintres m'ont aidé à peindre d'une manière neuve." <sup>55</sup> The parallels then between literary naturalism and artistic impressionism are many. It becomes apparent, as Hauser points out, that it "is impossible to make a clear cut conceptual distinction between them." <sup>56</sup> One can only attempt to better understand the one by the study of the other, and vice versa. Perhaps when the parallels are completely explicated and understood the application of a style concept to the literature of the post-romantic period can be validly made. It may reveal that the metaphorical style of Zola is the unifying principle between the naturalists and the symbolists.



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“One can never consent  
to creep when one feels  
an impulse to soar.”

*Helen Keller*

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DU BELLAY'S KNOWLEDGE OF AND DEBT TO  
ITALIAN LITERATURE

BY  
S. ROBERT POWELL

PREFACE

In analyzing du Bellay's knowledge of and debt to Italian literature I have utilized the following works of Joachim du Bellay: 1. La défense et illustration de la langue française (1549)

2. L'Olive (1549, 1550)

3. Les XIII sonnets de l'honneste amour (1552)

4. L'Élégie (1553)

5. A une dame (1553)

6. Les Antiquités de Rome (1558)

7. Les Regrets (1558)

8. Les Jeux rustiques (1558)

These works, chosen from the major periods of du Bellay's literary career, illustrate most clearly, I believe, the evolution of du Bellay's thought and at the same time, his debt to Italian literature.

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LA DEFENSE ET ILLUSTRATION DE LA LANGUE FRANCAISE

The extensive study and emulation of antiquity during the Renaissance in France led many scholars to proclaim that Greek and Latin were superior to the French language. Early in the sixteenth century, however, many writers and theorists replied to these attacks on the vulgar French, expressing a belief that the French language was a worthy rival of the languages of antiquity. These defenders used as the bases of their rebuttals the principal arguments that had previously been expressed in Italy in the defense of the vulgar Italian. One of the earliest French writers to defend the vulgar French was Jean Lemaire de Belges. In his work, La Concorde des deux langues, he demonstrated that the vulgar French was not inferior to the vulgar Italian which had eventually replaced Latin as the language of scholarship in Italy. Pelletier du Mans similarly discussed the value of vulgar French. In his Art poétique he proposed as models for French writers of the sixteenth century, besides Cicero, the following Italian writers: Petrarch, Boccaccio, Dante, and Sannazzaro. The works of these modern Italians, he demonstrated, proved substantially that the vulgar Italian was a capable rival of Latin. The most remarkable and highly developed defense of the French language, of all those written in the sixteenth century, and the one that was most widely read, however, is the Défense et illustration de la langue française of Joachim du Bellay.

In writing the manifesto of the Pléiade du Bellay borrowed extensively from the fifteenth century Italian theorists of language. He begins his defense of the French language by ex-

pressing a regret that nature has not given to all men a single language:

Si la nature (dont quelque personnage de grand' renommée non sans rayson a douté si on la devait appeler mere ou maratre) eust donné aux hommes un commun vouloir et consentement, outre les innombrables commoditez qui en feussent procedées, l'inconstance humaine n'eust eu besoing de se forger tant de manieres de parler. 1

An identical idea is expressed in the opening passage of the

Prose of Bembo, which in all probability du Bellay read:

Se la natura, delle mondane cose produttrice, et de suoi doni sopra esse dispensatrice, si come ha lo voce a gli huomini et la dispositione a parlar data; così anchora data loro havesse necessità di parlar d'una maniera medesima in tutti; ella senza dubbio di molta fatica scemati n'havrebbe et alleviati, che ci sopra. Conciosia cosa ché a quelli, che ad altre ragioni et ad altre genti passar cercano, che sono sempre et in ogni parte molti, non convenerebbe, che per intendere essi gli altri, e per essere da loro intesi, con lungo studio nuove lingue apprendessero. 2

Aside from these works which du Bellay probably read, there is one which he read and studied carefully, and which he utilized in writing his defense of the vulgar French, the Dialogo delle lingue of Sperone Speroni. This dialogue, written at the time of the coronation of Charles Quint in Bologna in reply to a professor of ancient languages who declared that Latin was infinitely superior to the vulgar language, supports the vulgar Italian as an equal to the languages of antiquity. It is one of ten dialogues written by Sperone in 1542 that were translated into French by Claude Gruget in 1546. Gruget summarized the contents of the ten dialogues as follows:

Le premier dialogue traite d'amour et de jalousie, avec telle grâce et de si bon esprit que je ne doute point que tu n'en raporte avecques le plaisir, beaucoup de fruit. Le second est de la Dignité des Femmes, le seul titre declare assez de quoy il traite. Le tiers est un discours pour le temps des enfantemens, par lequel l'honneur des dames est grandement conservé. Le quart est économique, son nom l'interprete assez. Le cinquième est

d'usure, et par iceluy Speron monstre son bon esprit: car il fait que la pire chose du monde semble bonne. Le sixieme est de Jupiter et Discorde, dedans lequel il se trouve de grans traitz de philosophie naturelle et morale. Le septieme est des dangues: ou se peut recueillir de grand fruit, comme l'a bien sceu faire l'un de nos excellentz François, en parlant de l'honneur de nostre langue. Aussi a la verité Speron confesse, la langue italienne proceder de nous, ou du moins la meilleure chose qu'ils ayent. Le huitieme est de rhetorique, que je conseille estre veu de tout homme studieux, m'assurant que s'il est bein considéré, on le trouvera digne de pris, pour le labeur qui y est et pour le profit qui s'en peut tirer, qui n'est point si petit, que les doctes mesmes n'y trouvent à repaistre. Les neuf et dixieme sont deux petitz dialogues traitans de propos amoureux, fort agreables, et plaisans, et qui neanmoins ne sont point sans fleurs ni sans fruit. 3

The Dialogo delle lingue, the seventh of the series, is actually two dialogues joined together for the purposes of the discussion between Bembo, a courtier, and a professor of ancient languages called Lazzaro. The following summary of the Dialogo delle lingue is given by Pierre Villey:

Lazzaro Buonamico vient d'être nommé professeur de latin à l'Université de Padoue. Il reçoit les félicitations de Bembo pour sa nouvelle dignité. Lazzaro est donc bien le latiniseur traditionnel. En face de lui le courtisan, à la manière de Castiglione, plaide pour la langue du bon usage, pour cette langue courtoise, mélange de tous les dialectes, qui se parle dans les cours, et entre les personnes de bonne éducation. Représentant de l'opinion moyenne, le Bembo de Speroni, se déclare partisan d'une langue à la fois littéraire et vivante, du Toscan qu'ont illustré les Pétrarque et les Boccace. Sous pretexte de louer la langue latine qu'il doit enseigner, Lazzaro entame une diatribe en règle contre le vulgaire italien. Les partisans du vulgaire répondent tant bien que mal à ces accusations. Bembo, le porte-parole de Speroni, se contente de laver la langue italienne du reproche de barbarie et d'irrégularité. Il reconnaît au reste que les reproches de Lazzaro sont en partie fondés; mais, à son avis, les défauts de la langue vulgaire viennent, non d'une irrémédiable impuissance, mais d'une inexpérience passagère. Elle est encore dans sa première jeunesse; il faut l'enrichir, la façonner. Et Bembo pose ces deux principes essentiels; que toutes les langues sont égales entre elles, et qu'il est nécessaire de s'adapter à son temps, de parler la langue de son siècle, de changer d'idiome à mesure que la nature substitue les vulgaires aux vulgaires. Maintenant que Lazzaro semble vaincu, le désaccord éclate entre les vainqueurs. Le courtisan demande qu'on écrive comme l'on parle



comme parlent les gens bien élevés. On débat sur la valeur respective des différents dialectes. Le courtisan veut leur faire une place à tous. Bembo n'admet que le toscan; il affirme surtout qu'il ne faut pas se contenter d'écrire comme l'on parle, que le naturel ne suffit pas: pour parvenir à la gloire il faut y rejoindre l'art, l'étude assidue d'une langue qui a été enrichie par le travail des grands écrivains, et qui quoique vulgaire, ne livre tous ses secrets qu'aux laborieux. Un écolier intervient. La modestie qui concie à son âge l'empêchera d'exprimer un avis personnel; il se contentera de rapporter un entretien que, en sa présence deux maîtres illustres, Jean Lascaris et Peretto, ont eu sur ce sujet des langues. La s'engage le second dialogue: les deux rôles sont tenus par l'écolier. Les autres, presque jusqu'au bout y assistent comme des personnages muets. Le débat n'est pas sur la valeur respective des différents dialectes italiens; il revient à la question capitale, à la querrelle du latin et du vulgaire. Cette fois le problème est à propos d'écrire en vulgaire des ouvrages de science et de philosophie. Peretto affirme l'égalité des langues, il prétend que toutes les langues sont capables d'exprimer toutes les idées des hommes, qu'on peut philosopher en italien par conséquent. Pour l'instant il reconnaît l'impossibilité de se passer du latin et du grec, mais il espère que cet état ne durera pas, et il cherche à susciter des traducteurs. La conclusion de tout cela est qu'il faut cesser complètement d'écrire en latin. Bien que les personnages de Speroni conservent chacun leur opinion après une demi-heure de discussion, les intentions de l'auteur sont évidentes. Il veut que ces contemporains continuent à apprendre très sérieusement les langues anciennes pour avoir accès aux sciences et pour rester en contact direct avec les grands modèles littéraires, mais il espère qu'ils pourront un jour s'en passer. Le vulgaire d'ailleurs devra être étudié tout comme une langue morte, de manière à devenir de plus en plus riche, souple, réglée, capable de satisfaire à tous les besoins de l'esprit. Quand il s'agira de sujets philosophiques et scientifiques, sans doute, on pourra se montrer moins scrupuleux; mais pour l'éloquence et la poésie, il faudra s'en tenir strictement au pur toscan de Pétrarque, s'imprégner de ses oeuvres afin de les imiter constamment. 4

The ideas expressed by Speroni in his Dialogo delle lingue are identical to those expressed by du Bellay, who in writing his defense of the vulgar French restated that which Bembo had said in reply to Lazzaro and that which Peretto had said in reply to Lascaris--Bembo and Peretto, in defending the vulgar Italian, supplied du Bellay with his defense of the vulgar French, the Défense et illustration de la langue française, a direct reaction



against the Art poétique of Thomas Sibilet published in 1548, wherein the author praised the school of Marot and the genres of the Middle Ages.

To better understand the theoretical and textual similarities between the works of Speroni and du Bellay it is helpful to study individually the five principal accusations made against the vulgar languages in both Italy and France:

1. A vulgar language is a barbarous language.
2. A vulgar language is a poor language, in that it does not have the necessary resources to express the ideas of philosophers.
3. A vulgar language is irregular and incapable of the elegance characteristic of Greek and Latin.
4. A vulgar language lacks harmony.
5. A language which is barbarous, irregular, which lacks both harmony and quality cannot produce literary and scholarly works of merit.

The accusation of barbarism was one of the principal charges made against the vulgar languages of the Renaissance. Bembo, the spokesman of Speroni in the Dialogo delle lingue, in replying to Lazzaro's charge that the vulgar Italian is barbarous, admits that in the beginning the language was perhaps barbarous but that at present it is not; it has been enriched by the past four hundred years of history. Du Bellay, in replying to the charge of barbarism, cannot claim a similar heritage for the vulgar French. His refutation is original, yet the initial idea of a rebuttal is found in the Dialogo delle lingue; this particular reply is perhaps one of the weakest elements in the entire Défense et illustration

de la langue française:

Nous avons été qualifiés de barbares par les Romains et par les Grecs, c'est-à-dire par des ennemis de la race gauloise et par des hommes qui n'avaient aucun privilège pour nous juger. Le verdict rendu contre nous est donc sans valeur. Au contraire, nos mœurs sont polies et nous ne le cedons à personne en bonnes manières. Donc nous ne devrons pas mépriser notre langue, il faut en user.

In replying to the charge that the vulgar French is a poor language which does not have the necessary resources to express the ideas of philosophers du Bellay has used the Italian text of Speroni as the basis of his refutation:

Io vi dico questa lingua moderna, tutto che sia attempata che no; esser pero anchora assai picciola, et sottile verga; laquale non ha appieno fiorito, non che frutti prodotti, che ella puo fare; certo non per difetto della natura di lei, essendo così atta a generar, come le altre; ma per colpa di loro che l'ebbero in guardia, che non lo coltivorno a bastanza; ma a guisa di pianta selvaggia, in quel medesimo deserto, ove per se a nascere cominciò, senza mai nè adacquarla, nè poterla, nè defenderla da i pruni che le fanno ombra, l'hanno lascita invecchiare, et quasi morire; Et se que' primi antichi Romani fossero stati sì neglgenti in coltivare la latina, quando a pullular cominciò, per certo in sì poco tempo non sarebbe divenuta sì grande; ma essi, a guisa di ottimi agricoltori, lei primieramente rramutarono da luogo selvaggio a domestico; poi, perche et pou tosto, et più belli, et maggior frutti facesse, levandole via d'attorno le inutile frasche; in loro scambio l'innestar-

Ainsi puis-je dire de notre langue, qui commence encores a fleurir sans fructifier, ou plus tost comme une plante et vergette n'a point encores fleury, tant se fault qu'elle ait apporté tout le fruit qu'elle pourroit bien produire. Cela certainement non pour le défaut de la nature d'elle, aussi apte a engendrer que les autres: mais pour la coulpe de ceux qui l'ont eue en garde, et ne l'ont cultivée a suffisance, ains comme une plante sauvage, en celuy mesmes desert où elle avoit commencé a naître, sans jamais l'arrouser, la tailler, ny defendre des ronces et epines qui luy l'ont laissée envieillir et quasi mourir. Que si les anciens Romains eussent été aussi negligens a la culture de leur langue, quand premierement elle commença a pululer, pour certain en si peu de tems elle ne feust devenue si grande. Mais eux, en guise de bons agriculteurs l'ont premierement transmuée

ono d'alcuni ramuscelli maest-  
 revolmente dettratti dalla greca:  
 liqua subitamente in guisa le  
 s'appiccarono, et in guisa si  
 ferno simili al tronco; che  
 hoggimai non paiono rami adot-  
 tivi, ma naturali. Quindi nac-  
 quero in lei que' fiori, et  
 que' frutti sì coloriti dell'  
 eloquentia. . . Dunque se  
 Greci et Latini huomini più  
 solleciti alla coltura della  
 lor lingua, che noi non semo  
 alla nostra; non trovarono in  
 quelle, senon dopo molta fat-  
 ica, nè leggiadria, nè numero;  
 gia non de' parer meraviglia,  
 se noi anchora non n'havemo  
 tanto che basti, nella vol-  
 gare: nè quindi de' prender  
 huomo argomento a sprezzarla,  
 come vil cosa et da poco. 6

d'un lieu sauvage en un  
 domestique, puis affin que  
 plus tost et mieux elle  
 peust fructifier, coupant  
 a l'entour les inutiles  
 rameaux, l'ont pour ech-  
 ange d'iceux restauree de  
 rameaux franzz et domesti-  
 ques, magistralement tirez  
 de la langue greque que  
 desormais n'apparaissent  
 plus adoptifz mais naturelz.  
 Donques si les Grecz et Rom-  
 ains, plus diligens a la  
 culture de leurs langues que  
 nous a celle de la nostre,  
 n'ont peu trouver en icelles  
 ny grace ny nombre, nous  
 devons nous émerveiller si  
 nostre vulgaire n'est si  
 riche comme il pourra bien  
 estre, et de la prendre  
 occasion de le mepriser  
 comme chose vile et de petit  
 prix? 7

Du Bellay likewise translated a section of the dialogue between  
 Lascari and Peretto in showing that one can philosophize in French:

Lascari Le cose di philosophia  
 sono peso d'altre spalle, cha  
 da quelle di questa lingua vol-  
 gare.

Peretto Io ho per fermo, che le  
 lingue d'ogni paese, così l'ara-  
 bica, et l'Indiana, come la rom-  
 ana et l'atheniese siano d'un  
 medesimo valore, et da mortali ad-  
 un fine con un guidicio formate.  
 Per la qual cosa, così come  
 senza mutarsi di costume, o di  
 natione, il francioso e l'ingle-  
 se, non pur il greco, et il rom-  
 ano, si può dare a philosophare;  
 così credo che la sua lingua  
 natia possa altrui compitamente  
 comunicare la sua doctrina. 8

Si on veut dire que la phil-  
 osophie est un faiz d'autres  
 epaules que de celles de nos-  
 tre langue, j'ay dict au com-  
 mencement et le dy encores,  
 que toutes langues sont d'  
 une mesme valeur, et des mor-  
 telz a une mesme fin d'un  
 mesme jugement formées. Par-  
 quoy ainsi comme murer des  
 coutumes ou de nation, le  
 Francoys, et l'Aleant, non  
 seulement le Greco ou Romain,  
 se peut donner a phylosopher,  
 aussi je croy qu'à un chacun  
 sa langue puyssse complete-  
 ment communiquer toute  
 doctrine. 9

Du Bellay's refutation of the charge that the vulgar French  
 is irregular and incapable of the elegance that is characteristic



of Greek and Latin is also taken directly from the Dialogo delle lingue. Bembo's reply to Lazzaro on this matter is the reply that du Bellay used in refuting a similar charge made against the vulgar French. Closely associated with the charge of irregularity is the accusation that the vulgar French lacks harmony. Du Bellay, as did Speroni, uses the myth of Marsyas and Minerva in his rebuttal. Lazzaro uses the myth in support of the languages of antiquity whereas Du Bellay uses the myth to show the superiority of the vulgar French:

<p>Per laqual cosa, chi non ha tempo e virtù di sonare i leuti et i violini della latina; più tosto di stare otioso, che por mano a i tamburi et alle campane de- lla volgare; imitando l' esempio de Pallade; laqua- lle, per non si distorcere nella faccia sonando, gittò via la pica, di che era st- ato inventrice; et fu a lei più gloria in partirla da sé et non degnar d'appress- arsi alla sua bocca, che non fu utile a Marsia il ricoglierla et sonarla: onde ne perdette la pelle.</p>	<p>Mais aussi nous avons nous cest avantage de ne tordre point la bouche en cent mille sortes, comme les singes, voyre comme beaucoup mal se soutiens de Minerve, qui jou- ant quelquefois de la fluste, et voyant en un miroir la de- formité de ses levres la jeta bien loing, malheureuse ren- contre au presumptueux Marsye, qui depuis en feut ecorché. Quoy donques veux tu à l'ex- emple de ce Marsye, qui osa comparer sa fluste à la greque et latine. Je confesse que les auteurs d'icelles nous ont surmontez en sçavoir: és quel- ques choses leur a été bien facile de vaincre ceux qui ne repug- nait point. Mais par longue, et diligente imitation de ceux qui ont occupé les premiers ce, nous ne puissions leur succeder aussi bien en cela, que nous avons déjà fait en la plus grand part de leurs ars mecaniques et quelquefois en leur monarchie.</p>
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The final charge made against the vulgar French by Sibilet, that a language which is barbarous and irregular and which lacks harmony and quality cannot produce literary and scholarly works of



of merit, also is taken directly from the Dialogo delle lingue:

<p>Et avverebbe che ove voi credereste d'argumentar sol- amente contra la lingua thoscana, et quella con cos- tre raggioni estirpare del mondo; voi parlareste et- iandio contra Dio: il quale ed eterno diede per legge immutabile ad ogni cosa oriata non durare eternam- ente; ma di continuo d'uno in altro stato mutarsi, hora avanzando, e hora dim- inuendo, finche finisca una volta, per mai più poscia non rinovarsi. Voi me direte troppo indugia hoggimai la perfettione della lingua materna: et io vi dico che cose è, come dite; ma tale indugio non dee far credere altrui esser cosa impossibi- le, che ella divenga per- fetta. . . . 12</p>	<p>Dieu qui a donné pour loy in- violable a toute chose crée de ne durer perpetuellement, mais passer sans fin d'un etat en l' autre, etant la fin et corrupt- ion de l'un le commencement et generation de l'autre. Quelque opinatre repliquera encores: Ta langue tarde trop a recevoir ceste perfection. Et je dy que ce retardement ne prouve point qu'elle ne puisse la recevoir: aincoys je dy qu'elle pourra tenir certaine de la garder longuement, l'ayant acquise avecques si longue peine, suy- vant la loy de Nature qui a voulu que tout arbre qui naist, florist et fructifie bien tost, envieillisse et meure, et au contraire, celuy durer par lon- gues années, qui a longuement travaillé a jeter ses racines. 13</p>
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The five principal arguments used by du Bellay, then, are either directly inspired or translated from the Dialogo delle lingue of Sperone Speroni. The dialogue form of Speroni's defense is not utilized by du Bellay, nevertheless, the content is identical. The manifesto in defense of the vulgar Italian written by Speroni thus became the manifesto in defense of the vulgar French written by du Bellay. That section of the Défense et illustration de la langue française wherein du Bellay expresses the new poetic of the French language also shows the direct influence of Italian thought.

In his illustration of the French language du Bellay renounced the poetic that Thomas Sibilet had advocated in his Art poétique, namely translation. In the new poetic, du Bellay, after having translated much of his defense of the vulgar French from Speroni, renounced translation as a means of enriching the vulgar language with poetic qualities; translation for du Bellay was the best means

of popularizing the philosophies of antiquity; a principal that he firmly renounced in his new poetic:

Et qu'ainsi soit, qu'on me lyse un Demosthene et Homere latins, un Ciceron et Vergile francoys, pour voir s'ilz vous engendreront telles affections, voyre ainsi qu'un Prothee vous transformeront en diverses sortes, comme vous sentez, lysant ces aucteurs en leurs langues. Il vous semblera passer de l'ardente montaigne d'Aethne sur le frois sommet de Caucase. Et ce que je dy des langues latine et greque, se doit reciproquement dire de tous les vulgaires dont j'allegueray seulement un Petrarque, du quel j'ose bien dire, que si Homere et Virgile renaissans avaient entrepris de le traduyre, ilz ne le pourraient rendre avecques la mesme grace et nayfete qu'il est en son vulgaire toscan. <sup>14</sup>

A similar discussion takes place between Lazzaro, the courtier and Bembo in the Dialogo delle lingue. Lazzaro announces that Homer, Virgil and Cicero have an aesthetic beauty that causes a reaction within him. The courtier notices the same effect when he reads Boccaccio and concludes that the aesthetic effects produced are not caused solely by ancient languages, but that they are produced by the content and not the form. Bembo considers this to be false and suggests to the others that they read Virgil in the vulgar language, Homer in Latin and Boccaccio in French, assuring them that a similar aesthetic effect will not be produced.

Du Bellay, in renouncing the standard approach to antiquity, direct translation, expresses a new approach, innutrition. It is the means that had been used by the Romans to enrich their language:

Si les Romains n'ont vaué à ce labour de traduction, par quelz moyens donques ont ils peu ainsi enrichir leur langue, voyre à l'égaller quasi à la greque? Imitant les meilleurs auteurs grez, se transformant en eux, les devorant: et apres les avoir bien digerez, les convertissant en sang et nourriture, se proposant chacun selon son naturel, et l'argument qu'il voudrait elire, le meilleur aucteur, dont ils observoient diligemment toutes les plus rares, et exquisés vertuz, et icelles comme Grephe, ainsi que j'ai dict devant,

entoint, et appliquoint à leur langue. Cela faisant les Romains ont baty tous ces beaux ecriz, que nous louons, et admirons si fort: egalant ores quelqu'un d'iceux, ores le preferant aux grecz. Mais entende celuy qui voudra imiter, que ce n'est chose facile de bien suyvre les vertuz d'un bon auteur, et quasi comme se transformer en luy, veu que la nature mesme aux choses, n'a sceu tant faire que par quelque notte, et difference elles ne puissent estre discernées. 15

This theory of imitation, although not directly translated from a specific Italian text, is, in all probability, based on sixteenth century Italian theories of imitation. Bembo, della Mirandole, Calcagnini, as well as Bartolomeo Ricci in his De imitatione libris, all dealt directly with this same theory. In the 1545 edition of Ricci's work the theory is stated as follows:

Cum videret Vergilius quantam universa Graecia ex tribus praeclaris scriptoribus, Theocrito, Hesiodo, atque Homero, gloriam consequeretur, minime contentus si eorum quemvis in suo genere tantus aequasset, omnia unus in se experiri est ausus: quod quidem ingens onus ita validis humeris sustinuit, ut quo Graeci suum singuli, ac per se quisque, hic solus tria illa scribendi genera fortiter, ac summa cum omnium laude in Latium provexerit. 16

It is from his reading of fifteenth century Italian texts that du Bellay, in all probability, acquired the poetic of the Pleiade, yet the specific author or authors are not known. Pierre Villey postulates that the author is Luigi Alamanni. (No detailed study has been undertaken, to my knowledge, in an attempt to verify Villey's hypothesis.) Du Bellay's servile imitation of Sperone Speroni in the defense of the vulgar French, wherein all the ideas are borrowed and where entire pages are copied from the Italian, and his studies of fifteenth century Italian literature make the possibility of a direct Italian source for the new poetic more than an unfounded hypothesis.

The Défense et illustration de la langue française, both the defense of the vulgar French and the new poetic, is thus a work



wholly Italian in inspiration. The principals expressed therein will serve du Bellay and other members of the Pleiade throughout their literary careers.



L'OLIVE

The fifty sonnets of the first edition of the Olive, published in 1549, the same year as the Défense et illustration de la langue française, represent the first major published poetic work of the Pléiade. Du Bellay, realizing perhaps that the source of his inspiration was quite clear, openly affirmed in the preface his debt to Italian literature:

Si je ne craignais que le prologue fust plus long que la farce, je respondroy volontiers à ceux, qui congnoissans Pétrarque de non seulement, diront incontinent que je l'ay desrobé, que je n'apporte rien du mien, non pour autre raison sinon qu'il a escript des sonnets et moy aussi. Vrayment je confesse avoir imité Petrarque et non luy seulement, mais aussi l'Arioste et d'autres Italiens: pource qu'en l'argument que je traicte, je n'en ay point trouvé de meilleurs. Et si les anciens Romains, pour l'enrichissement de leur langue, n'ont le semblable en l'imitation des Grecz, je suis content n'avoir point d'excuse. Non que je me vante d'y avoir bien fait mon devoir: mais j'espère que ce mien petit essay donnera occasion de faire d'avantaige à tant de bons esprits dont la France est aujourd'huy ennoblye. 17

The great popularity of the collection prompted du Bellay to expand the number of sonnets from fifty to one hundred and fifteen in the second edition which appeared in 1550. In the preface to the second edition of the Olive the openly affirmed debt to Italian literature has been deleted. Pierre Villey explains the deletion as follows: "Quand on lit entre les lignes de la préface de la deuxième édition, on devine que les imitations de du Bellay avaient été découvertes (dans la première édition) et lui avaient été reprochées. Il semble même qu'en parlant des sonnets de l'Olive les ennemis du poète avaient prononcé le mot 'pièces rapportées.' Très piqué, il défendit son originalité avec une singulière adresse." 18 Du Bellay explained any textual similarities as mere reminiscences that occurred to him while writing:

Footnotes (continued)

- 24...Ibid., p. 463.  
25...Ibid., p. 378.  
26...Ibid., p. 335.  
27...Ibid., p. 492.  
28...Amer, Henry, "Amour, Prison et Temps chez Stendhal," La Nouvelle Revue Française, no. 111 (Paris, mars 1962), p.485.  
29...Peckman, p.110.  
30...Stendhal, p. 497.  
31...Ibid., p. 510.  
32...Ibid., p. 546.  
33...Poulet, Georges, "Stendhal et le Temps," Revue Internationale de Philosophie, Vol. 15-16 (Paris: 1962), p. 397.  
34...Stendhal, p. 548.  
35...Amer, p. 486.

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BIOGRAPHIE ET BIBLIOGRAPHIE COMPLÈTE  
DE GUILIO CESARE VANINI

S. Robert Powell  
Spring 1966

# LA VIE DE LUCILIO VANINI

Lucilio Vanini naquit à Taurizano dans le royaume de Naples vers la fin de l'année 1585 ou au commencement de l'année suivante. C'est lui-même qui nous apprend l'année dans ses Dialogues (Paris, 1616, p. 424). Il commence très jeune une série d'immenses lectures et d'études et comme adolescent il s'attacha de préférence à la philosophie d'Aristote, qui, pour Vanini, est le "souverain pontif des ages, le dieu des philosophes, le père de la sagesse humaine." En philosophie Vanini se montre adversaire ardent de la scolastique; il l'attaque partout, la tourne en ridicule. Il traite toutes les idées des philosophes comme chimères, "nées de l'ignorance, nourries par l'obstination et par la sottise." Dans l'antiquité il se sépare ouvertement de Platon et de Cicéron, qu'il traite à peu près comme les scolastiques: "Je ne m'appuierais pas sur les déclamations usées de Cicéron ni sur les rêveries de vieille femme de Platon.". Il admira beaucoup Cardan et Pomponace, qui avaient écrit sur l'immortalité de l'âme et qui avaient défendu les athées comme honnêtes gens dont la vertu désintéressée était plus digne de louange que celles des plus courageux défenseurs de l'immortalité.

Très jeune il commença à beaucoup voyager. Son voyage à Rome, où il étudia la théologie, est le commencement de sa vie vagabonde. De Rome il retourna à Naples et a l'exemple des philosophes de son temps il étudia la physique, l'astronomie, et surtout la théologie. Ayant fini ses études de théologie,

il se fit ordonner prêtre. Il ne lui manquait plus que l'étude du droit et puis il se fit "Docteur In Utroque Jure." De Naples il alla à Padoue où il passa quelques années à étudier. Ayant fini ses études il retourna de nouveau à Taurizano, apparemment pour préparer d'aller répandre son athéisme dans le monde avec treize de ses camarades. Dès ce moment il devint trop orgueilleux pour se contenter d'un nom ordinaire comme Lucilio et il se fit nommer Jules César.

D'abord il traversa une partie de l'Allemagne et passa jusqu'en Bohême. Ayant parcouru l'Allemagne il alla aux Pays-Bas où il se fit nommer Julio Cesare. Des Pays-Bas il alla à Genève et puis à Lyon. Il fut obligé de quitter Lyon à cause de ses idées athées et il alla en Angleterre. A Londres en 1614 il fut emprisonné pendant quarante-neuf jours pour avoir attaqué l'Eglise de l'Etat.

Après être libéré il retourna en Italie où il commença à enseigner; mais dès le commencement ses leçons rappelaient celles de Pomponace et il fut chassé de nouveau de l'Italie. Il se sauva en France. A Lyon il essaya de se mettre à couvert des insultes du clergé par un livre contre Cardan et d'autres athées. C'est son Amphithéâtre, publié en 1615, dans lequel, en faisant semblant de flatter les Jésuites et de combattre les athées de toutes ses forces, il donne aux athées gain de cause par la faiblesse de ses réponses.

De Lyon il retourna en Italie, où accusé de nouveau de répandre ses impitiés, il alla en France et se fit religieux. Il fut chassé de son couvent pour le désrèglement de ses moeurs

et "entr'autres raisons pour un crime digne du feu, que la bienséance ne permet guère de nommer et qu'on n'ose exprimer qu'en grec." (Personne ne sait le crime). Il se sauva à Paris où il devint aumônier du maréchal de Bassompierre, à qui il dédia ses Dialogues sur la nature. Ayant publié ses Dialogues il quitta Paris pour aller à Toulouse. A cette époque une circonstance justifie bien son départ. Ses deux ouvrages, Amphithéâtre et Dialogues sur la nature avaient été examinés par deux docteurs de la Sorbonne et imprimés avec privilège du roi, mais comme le dernier surtout faisait grand bruit, la Sorbonne l'examina de nouveau et le condamna au feu.

A Toulouse il fit ce qu'il avait fait ailleurs, sans changer de méthode, ni de principes. Il fut assez habile pour s'introduire chez le premier président qui le chargea de donner quelques leçons à ses enfants. Il professa la médecine, la philosophie et surtout la théologie. Aux enfants du président il enseigna que "le corps était sans âme et que mourant tout était mort pour nous aussi bien que les bêtes, que la Vierge avait eu connaissance charnelle comme les autres femmes et d'autres choses bien plus scandaleuses." (Encore, personne ne raconte les choses scandaleuses).

Toulouse était à ce moment-là la ville catholique par excellence. L'Inquisition, que tout le reste de la France avait repoussé y était établi et un zèle outré était à la mode. C'était pour chagriner le président, qui commençait à aimer Vanini, que le procureur général anima les esprits contre Vanini. Chassé de la



cour sous l'accusation d'athésisme, d'astrologie, et de magie il fut emprisonné; après un assez long procès civil on le condamna à avoir la langue coupée et à être brûlé vif. La sentence s'exécuta le 9 février 1619. En mourant il dit: (On suppose qu'il dit ces mots avant d'avoir la langue coupée.)

"Il n'y a ni Dieu ni diable, car s'il y avait un Dieu je le prierais de lancer un foudre sur le parlement; s'il y avait un diable je le prierais aussi de l'engloutir aux lieux souterrains, mais puisqu'il n'y a ni l'un ni l'autre je ne ferai rien."

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SOMMAIRES DES OEUVRES IMPORTANTES DE VANINI

Les deux principaux ouvrages de Vanini, ~~ceux~~ qui causa sa mort et qui le rendit célèbre, sont Amphithéâtre et les Dialogues sur la nature. Avant de donner une bibliographie complète des oeuvres de Vanini je vais donner les plans de ces deux livres célèbres.

L'Amphithéâtre se divise en cinquante chapitres, appelés exercices. Vanini prouve d'abord l'existence et la nature de Dieu. Il détermine l'idée de la Providence et il en donne les preuves tout au long. Après avoir ~~posé~~ les principes il discute les objections; il réfute l'argumentation de l'athée Diagoras contre l'existence d'une Providence, ainsi que celle de Protagoras et de ses modernes imitateurs. Il résout les difficultés que Cicéron élève sur la conciliation de la liberté de l'homme avec la divine Providence et il défend la Providence et l'immortalité de l'âme, attaquées par les épicuriens. Outre la Providence générale admise par Aristote et par les averroïstes il souligne la doctrine d'une Providence spéciale qui veille sur chaque chose et sur chacun de nous. Enfin, après avoir réfuté plusieurs opinions des stoïciens, il termine par un acte d'entière soumission au chef de l'église et par une hymne à la divinité. L'Amphithéâtre devait avoir une seconde partie où Vanini promet de répondre à d'autres objections mais on ne la trouva jamais.

Les Dialogues sur la nature est un traité de physique divisé en quatre livres: le premier, sur le ciel et l'air, contient quatorze dialogues; le deuxième, sur l'eau et la terre,

contient treize dialogues; le troisième, sur la génération des animaux, contient vingt-trois dialogues; le quatrième, sur la génération des paléens, contient dix dialogues. Dans cette suite de dialogues l'auteur, sous le nom de Jules-César, donne à un de ses amis, appelé Alexandre, toutes les explications que celui-ci lui demande sur des phénomènes de physique, en y introduisant bien d'autres choses selon la caprice de la conversation ou selon le dessein de l'interlocuteur principal.



BIBLIOGRAPHIE COMPLÈTE DES OEUVRES DE VANINI <sup>1</sup>

- 1615 Vanini, Guilio Cesare. Amphitheatrum aeternae providentiae, divini-magicum, christiano-physicum, astro-logico catholicum, adversus veteres philosophos, atheos, epicureos, peripateticos. Lugduni (Lyon): Antonii Harsy.

Ce livre, publié avec privilège du roi, fut dédié au Comte de Castro, protecteur de la famille de Vanini et bienfaiteur de Vanini. On peut trouver des exemplaires de ce livre dans les bibliothèques suivantes: British Museum, Library of Congress, University of Pennsylvania, Princeton University et Duke University.

- 1616 Theologi, philosophi et juris ultraisque doctoris de admirandis naturae reginae diaque mortalium arcanis libri quatuor. Lutetiae (Paris): Perier.

Ce livre, publié avec privilège du roi, fut dédié au maréchal de Bassompierre, dont Vanini était aumônier. Il y a des exemplaires de ce livre dans les bibliothèques suivantes: British Museum, Yale University, University of Minnesota, et Folger Library.

- 1712 Apologia pro christiano religione adversus atheos. Rotterdam: Cosmopolit typis philatelheis, 1712.

On n'est pas sûr si l'Apologie est un livre complet écrit par Vanini, une partie de l'Amphithéâtre ou une partie des Dialogues. En 1717 Durand dit que l'Apologie n'est que l'Amphithéâtre avec un autre titre. Rousselot, en 1842 dit que l'Apologie est une partie des Dialogues. Croze dit que l'Apologie n'a rien à faire avec ni l'Amphithéâtre ni les Dialogues. Selon Croze c'est un livre séparé écrit par Vanini. En 1843 Cousin, et puis en 1878 Fiorentino, dirent que l'Apologie n'est pas un livre écrit par Vanini mais une apologie faite par Pietro Federico Arpa pour Vanini. Pour être certain, sans aucun doute, de l'auteur de l'Apologie il faudrait aller ou à la bibliothèque de Princeton University ou au British Museum et comparer un exemplaire de l'Apologie aux autres oeuvres de Vanini.

- 1842 ———. Oeuvres philosophiques. Trans. M.X. Rousselot. Paris: Librairie Gosselin.

Dans la première partie du livre Rousselot nous présente l'Amphithéâtre complet (pp.1-207). Dans la deuxième partie du livre il nous présente les Dialogues (pp.209-321), mais ce n'est pas le livre complet. Rousselot choisit les dialogues qui offrent le plus d'intérêt au lecteur:

1. De l'origine de l'homme.
2. De la religion païenne.
3. Des apparitions dans l'air.
4. Des oracles.
5. Des sibylles.
6. Des démoniaques.
7. Des images sacrées chez les païens.
8. Des augures.
9. De la guérison de certaines maladies.
10. De la résurrection des morts.
11. Des sorcelleries.
12. Des songes.

Il y a des exemplaires de ce livre dans les bibliothèques suivantes: British Museum, Yale University, University of Pennsylvania, Duke University, Library of Congress, New York Public Library et Boston Public Library.

- 1912 ———. Le opere. 2v. Trans. Guido Porzio. Lecce: Eduardo Bartone.

Le premier volume contient l'Amphitheatre et le deuxième volume contient les Dialogues. Il y a des exemplaires de ce livre dans les bibliothèques suivantes: Harvard University, Library of Congress et Brown University.

- 1933-1934 ———. Le opere. 2v. Trans. Luigi Corvaglia. Milano: Società anonima editrice dante alighieri.

Le premier volume contient l'Amphitheatre, publié en 1933, et le deuxième volume contient les Dialogues, publié en 1934. Il y a des exemplaires de ce livre dans les bibliothèques suivantes: Harvard University, British Museum et Columbia University.

FOOTNOTE

1. Vanini, né Lucilio, changea de nom trois ou quatre fois. En Hollande il se fit nommer Julio Caseare; à Paris, lorsqu'il voulût imprimer les Dialogues il se fit nommer Julio Caseare Vanino; à Lyon, lorsqu'il voulût imprimer l'Amphithéâtre il ajouta Taurifano à son nom. Dans cette bibliographie je me sers seulement du nom qu'on trouve dans la plupart des livres sur la vie et l'oeuvre de Vanini, i. e., Guilio Cesare Vanini.

OEUVRES PERDUES

Quant aux autres ouvrages de Vanini, on ne les a jamais vues, à l'exception d'un seul. Tous les ouvrages suivantes, ou publiés ou anecdotes, sont perdus. Nous n'en savons les titres et les sujets que par ce que Vanini nous en apprend dans ses deux livres qui ne sont pas perdus: l'Amphithéâtre et les Dialogues. En voici les titres tels que Vanini les donne dans l'Amphithéâtre, édition de 1615, et dans les Dialogues, édition de 1616:

Vanini, Guilio Cesare. Commentarii physici.

Voir ses Dialogues, p. 88.

\_\_\_\_\_. Commentarii medici.

Voir ses Dialogues, pp. 88, 166.

\_\_\_\_\_. De vera sapientia.

Voir ses Dialogues, p. 275 aussi bien que Père Garasse. La doctrine curieuse. Paris: Chappelet, 1623, p. 1015. Le Père Garasse affirme avoir lu ce traité dans lequel, selon Garasse, Vanini parle "en païen et en philosophie cynique."

\_\_\_\_\_. Tractus physiomagicus.

Voir ses Dialogues, p. 252.



- \_\_\_\_\_. De contemnenda gloria.  
Voir ses Dialogues, p. 359.
  
- \_\_\_\_\_. Apologia pro Mosaica et christiana lege adversus  
physicos, astro-nomicos politicos.  
Voir ses Dialogues, p. 123 aussi bien que  
l'Amphithéâtre, pp. 38, 64.
  
- \_\_\_\_\_. Libri astronomici.  
Selon Durand ce livre fut imprimé à Strasbourg.
  
- \_\_\_\_\_. Apologia pro concilio Tridentino.  
Divisé en XVIII livres; voir l'Amphithéâtre,  
pp. 70, 77.

“The only thing one can do with good advice is to pass it on. It is never of any use to oneself.”

*Oscar Wilde*

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LES TENDANCES IMPRESSIONNISTES DANS L'OEUVRE D'EMILE ZOLA

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### INTRODUCTION

The literature and art of an age are, by virtue of the similar political, social, moral and religious factors that caused their creation, often closely related. In a movement such as romanticism the relationship is easily seen, but it is perhaps more difficult to see in the movements that do not have the massive scope of romanticism. Yet upon closer examination of the so-called minor artistic movements the parallels can be seen. Such were the literary and artistic movements in France in the period following romanticism.

Literary naturalism and artistic impressionism are two of the most important of these post-romantic movements and are, in fact, considered by many to be totally separate and completely unrelated schools of thought. The absence or presence of parallels between these two schools can only be seen by a careful examination and analysis of the artifacts of the movements, the only valid and concrete bases for comparison.

As has been clearly shown by recent studies in the baroque, the principles of art history can be valuable as a means of better understanding literature. These principles of art are particularly valuable when dealing with a period of history characterized by a major or rapid reorientation of values. Such a period occurred in France following the fall of the Second Empire. The influence of the nobility was coming to an end and a new class was rising to human consciousness- it was the rise of the lower bourgeoisie. Both literature and art clearly reflect this



reorientation of the thematic level but it is in art that the stylistic reorientation can most clearly be seen. Thus it is by using the principles of art, impressionistic art, that we can best see and understand the stylistic reorientation that took place in naturalistic literature in nineteenth century France.

Impressionism in art and naturalism in literature appear to the uninitiated as totally distinct and separate phenomena of nineteenth century France. However, careful study reveals distinct parallels between the two schools of artistic expression. Fundamental to both is a philosophy of movement which closely resembles that of the Greek philosopher Heraclitus, who maintained that the universe is constantly changing and that the only constant is change itself. The Herclatian symbol of flux, fire, was interpreted by the impressionists as a flow of water, a river, in which time is perceived only in terms of the present moment. It is a river "into which you cannot step twice,"<sup>1</sup> as Leibniz expressed it. The Herclatian concept of flux implies the essential idea of the impressionistic aesthetic- the primacy of the moment. The impressionistic moment is, as Hauser points out, unique. It is a moment which has never existed before and which will never be repeated again in the same manner. The uniqueness of the moment, the fundamental aesthetic principle of impressionism has been underlined by Hauser as "the basic experience of the nineteenth century."<sup>2</sup> Not to imply that the period following romanticism was the only unique moment in the history of France. All periods of history are unique. The fundamental change on the part of the writers and authors of this period was an attempt to capture this moment in a work of art. Zola himself underlined the importance of the moment in impressionistic art: "On doit saisir la nature dans l'impressionnisme d'une minute. Il faut fixer à jamais cette minute sur la toile."<sup>3</sup>

The characteristics of this moment were important in the formation of this new aesthetic outlook but more important than the characteristics was the method used to capture them, to freeze them permanently in an artistic creation so that they could be analyzed. Not meaning to imply that literature and art had never before portrayed the characteristics of a particular period of history.<sup>7</sup> The uniqueness of the impressionistic approach, as well as the approach taken by Emile Zola in his novels, was the method. To somehow stop the flow of time, to capture the transitory and the changing, to portray the only constant which actually exists, change, and to analyze this constant became the goal of the impressionists and of Emile Zola. Arnold Hauser has characterized the naturalistic novel of Zola as the "description and analysis of the momentary."<sup>8</sup> The momentary quality of impressionistic art is so apparent that the point need not be emphasized, except as a means of better understanding the momentary quality of Zola's prose.

In the period following the fall of the Second Empire, the moment in Taine's conception of the term, a new emphasis was placed on the ordinary and the everyday. It was an era dominated by a certain respect for the working classes, the lower bourgeoisie, which were moving to a position of importance, and literature as well as art became the expression of the rise of this class to human consciousness. The painters portrayed simple trees instead of monumental trees, peasants at work instead of the nobility at leisure. It was an era marked by an emphasis on the simple and the ordinary and not the exceptional and the celebrated. Developing

side by side with this emphasis on the ordinary was also the development of technology. The development of a technological age brought about a new emphasis on the city, on its inner movements and tensions, on its vastness, on its power. The city was viewed as a huge sprawling organism inhabited by great masses of humanity, by the lower bourgeoisie, men who were slowly becoming integral parts of this huge and intricate urban machine.

The writers and artists understood, or perhaps saw more clearly, this major reorientation of values. They could see that society was experiencing a great change, that it was in a state of flux and they tried to capture, in their works, these specific fleeting moments which will never occur again. Their complete artistic endeavor was thus directed towards the momentary; it became their credo, it, in fact, became almost an obsession for some.

The characteristics of society at that time were unique, but it was not because the artists and writers captured these characteristics in their works, as has been pointed out, that they were different- it is the method and approach they used that made them so different. Their method was inspired by the development of technology and science; they, in short, adopted a scientific method. The impressionistic painters, in their pursuit of the unique moments of reality, used light as their principal tool. They had selected only one element from reality, light, to use as their basis of interpreting all reality. Their early efforts dealt with their symbol of Heraclitian change, water. Slowly



their use of light spread to every aspect of reality. They had separated light from reality and used it as a means of looking at reality, "a reality that is not a being but a becoming, not a condition but a process." <sup>5</sup> It became the essential principal of their style and it was at this moment that the impressionistic school of art was born. The doctrine of impressionism is, as Reutersvard points out, an offspring of Comte's philosophy, and therefore everything was dismissed in art that did not originate from a sensual experience. The eye of the painter thus became more important than in any other period of art history. Painting became the dominion of the optical scientist whose main goal was to reproduce reality by the use of a very acute eye. Their works were thus the "chromo-luminaristic reports of conditions in nature." <sup>6</sup> By using a scientific eye they attempted to capture fleeting moments in much the same way that Zola tried to capture the momentary in writing his novels.

Zola, in preparing to write a novel, would document with the care of a physical scientist. He actually descended into the mines of France to document Germinal; he scientifically observed his subjects and milieu before he began to write; and his novels became journals of scientifically observed and recorded material. The naturalistic novels he wrote were inspired by a scientific ideal and recorded in terms of the senses. The most superficial reading of his novels reveals this great concern for sensory knowledge. The whole of his work is, in fact, the record of knowledge gained through the senses while utilizing a scientific method.

Zola, as did the impressionistic painters, placed a great deal of emphasis on the visual. The abundance of images and metaphors in his novels is sufficient proof of his emphasis on the visual, on the use of light, in other words, as an approach to reality. By using light Zola, as did the impressionistic painters, succeeded in stopping the flow of time and in presenting this state of flux in a work of art.

Thus we see that the parallels between the method of the impressionistic artists and Zola are distinct. Both rely heavily upon the sensual, especially the visual, and both base their methods on science and a scientific method. They both approach reality by the same means. However the moment of reality that they each capture with their scientific eye is quite different; a difference caused by two distinct conceptions of reality.

The art of the impressionists corresponds to the aesthetic experience described by Kant, wherein "pleasure is related to the simple apprehension of the form of an object without referring this apprehension to a certain knowledge; the representation does not refer to the object but only to the subject." <sup>7</sup> Inherent in this definition are two of the fundamental characteristics of the impressionistic moment that distinguish it from the naturalistic moment: an anti-intellectual ideal and a search for beauty. In their paintings the impressionists portrayed the simple and the ordinary, the working classes as well as everyday situations. In portraying the humble and the ordinary the impressionists, as Venturi notes, "discovered a new beauty where before it had not been believed that beauty existed." <sup>8</sup>

It is important to keep in mind the distinct purposes of art and literature in such a study as this. Hatzfeld underlines this point: "The law that art must reproduce the beautiful and literature the characteristic still comes to the fore. Even when art tries to assume the task of literature in naturalistic style, as in the 'Repasseuses' of Degas, tired, yawning and hardworking like those of Zola in Germinal, they are much less vulgar because they do not speak." <sup>9</sup> The impressionists thus portrayed not the characteristic but the striking and the beautiful. Beauty, they believed, was to be found only in certain rare moments in the river of time, in a fluid reality. "Ils recherchent dans l'apparence mobile de la réalité une beauté, peut-être une éternité. Elle est cachée partout cette beauté qu'ils poursuivent et ils

sont les premiers à le découvrir." 10

The absence of intellectualism among the impressionists was caused in part by the immediate satisfaction they received in dealing with only the appearance of reality. Their faithfulness to appearance resulted, as Venturi points out, in their finding "a new form of appearance without pretending that their form of appearance was the form of reality." 11 Reality to the impressionists thus meant the beautiful, not all of reality but only one aspect of reality. Their aim was not to make a judgement of reality but instead to merely present it as they conceived it. They were, in effect, anti-intellectual, optimistic, and in a certain sense, naive, in their approach to reality.

The naturalistic moment was, on the other hand, a wholly intellectual matter. In his novels Zola was capturing the fugitive moments of reality, but he was doing more, he was expressing a judgement, an altogether intellectual matter. "Il oserait porter un regard scrutateur sur les faits sociaux pour les juger avec une rigueur scientifique." 12 Instead of capturing only the beautiful and striking moments of reality, Zola captured all of reality in his novels. "Il prouvait que tous les sujets révèlent l'art pourvu qu'on a apporté à sa besogne un esprit respectueux de la vérité." 13 The fundamental difference then between the moment of Zola and the moment of the impressionists is that Zola was seeking "vérité", while the impressionists were seeking "béauté". The impressionists were content to see only the beautiful and the striking; Zola insisted on seeing all



of reality, perhaps with an emphasis on the not so striking and the not so beautiful. His purpose in portraying "le côté sombre" was intellectual, even though it was pessimistic: "Peindre la misère des foules, leur décomposition morale, fruit de leur pauvreté; découvrir les plaies sociales dans tout leur horreur et leur crudité, c'était de faire oeuvre pessimiste." 14 It was intellectual in the sense that Zola, the novelist, was engaged fully in his role of a novelist; he was attempting to correct reality. This he believed could best be done by indicating to society its faults and weaknesses. "Ne justifiait-il pas ses peintures audacieuses de vie et de la déchéance sociale par son désir de rendre le monde meilleur en lui indiquant ses faiblesses?" 15 Zola the naturalistic novelist was in effect attempting to teach society. In his efforts to teach he made no attempt to gloss over the evilness and ugliness of social conditions, for these were the conditions that he actually saw as he was documenting his novels. His avowed purpose in the Rougon-Macquart was intellectual: "C'était le mal à guérir." 16

In adopting a pessimistic approach towards the present, Zola was attempting to create a better future. He is thus, at the same time, optimistic and pessimistic. "Il est peintre pessimiste de la société présente, doublé d'un annonciateur très optimiste de la société future." 17 If his approach to present reality was pessimistic it was, nonetheless, the truth. "Il croyait que le romancier n'a pour principes directeurs que la vérité et la fidélité au réel." 18 The Rougon-Macquart is then a "lutte contre le faux et l'artifice." 19 The "faux" and the

"artifice" that he was combatting must have meant to Zola the reality of the impressionistic painters. Zola reacted to one of the impressionistic shows in the following manner: "Le grand malheur c'est que pas un artiste de ce groupe n'a réalisé puissamment et définitivement la formule nouvelle qu'ils apportent tous, épaisse dans leurs oeuvres. La formule est là, divisée l'infini; mais nulle part dans aucun d'eux, on ne la trouve appliquée par un maître. On peut leur reprocher leurs impuissances personnelles, ils n'en sont pas moins les véritables ouvriers du siècle. Ils ont bien leurs trous, ils lachent trop souvent leur facture, ils se montrent incomplets et impuissants; il leur suffit de travailler au naturalisme contemporain pour se mettre à la tête d'un mouvement et pour jouer un rôle considérable dans notre école de peinture." <sup>20</sup> Zola is praising their method, and yet he criticizes the reality that they portray. Zola, who considered himself to be the master of the method, realized that the reality of the impressionists was not "la vérité et le réel." It was only one aspect of reality, the beautiful, and not all of reality. The master of the method would present a complete and therefore a true picture of reality. The impressionists' reality was incomplete. It is somewhat ironical that this incompleteness was the cause of their popularity and, at the same time, the cause of their subsequent failure. This would not be realized until the end of the century.

Zola, one of the ardent supporters of impressionistic art in the early phases of its development, criticized it as it developed. The works of the impressionists, to Zola, were not

finished. Finishing to Zola was, as Venturi points out, a powerful means of imposing himself, of imposing the truth. The works of the impressionists were unfinished because they were not presenting the truth, complete reality; they were presenting only one aspect of reality, the striking and the beautiful. A finished work to Zola contained not only the beautiful but also the ugly, it contained the truth. But the impressionists were not concerned with finishing their works as Zola would have liked. Yet to the impressionistic point of view their works were finished. Finishing to the impressionists meant portraying reality in terms of light and color; when they arrived at light and color they stopped finishing. Finishing to Zola meant portraying not only reality in terms of light and color but also portraying a complete and true reality, the truth; when he arrived at the truth he considered a work to be finished.

The reality of the impressionists and the reality of Zola are then distinctly different, yet they both treated their separate realities in the same manner. They both attempted to capture individual and unique moments of reality in their works and to analyze them. This was the first time in history, as Hauser points out, that analysis became the basis of art. The impressionists as well as Zola attempted to capture momentary reality and to analyze it, using a scientific method. Their approach to a reality is, as we have seen, identical. Yet their conceptions of reality are different. An analysis of the stylistic principles of their method shows interesting parallels between the two schools of artistic expression.

The underlying principle of the stylistics of the impressionistic artists and of Emile Zola is a general fragmentation of form. The ramifications of this principle can be seen everywhere in their works. The most readily apparent use of this principle in impressionistic art is the use of small dots of color placed on the canvas, with no attempt at blending being made on the part of the artist. The literary parallel of this technique is seen by Reutersvard as the sentence in which the individual elements have not been previously arranged; "Just as there is not a previously arranged mixture of colors in art, so there is no logical construction of the sentence in literature." <sup>21</sup> These individual dots of color, the brush strokes of the impressionists, are viewed by John Rewald as "comma-like"; they thus allow the artist to record every observed nuance. The literary parallel then of this "comma-like" style in art is seen in the sprawling un-logical sentences of Zola, which are not, as Moser points out, "bien achevées, correctes, bien assise, rythmé et équilibré. La littérature de l'impressionnisme emploie une phrase morcelée, sans lien grammatical et logique; c'est un agglomérat de substantifs et d'adjectifs, analogue à celui des touches de couleur des peintres impressionnistes." <sup>22</sup> The following sentence from Le Ventre de Paris shows Zola's use of an "comma-like" style:

Puis, venaient les beaux poissons, isolés, un sur chaque plateau d'osier; les saumons, d'argent guilloché, dont chaque écaille semble un coup de burin dans le poli du métal; les mulets, d'écailles plus fortes, de ciselures plus grossières; les grands turbots, les grandes



barbures, d'un grain serré et blanc comme du lait caillé; les thons, lisses et vernis, pareils à des sacs de cuir noirâtre; les bars arrondis, ouvrant une bouche énorme, faisant songer à quelque âme trop grosse, rendue à pleine gorge, dans la stupefaction de l'agonie. <sup>23</sup>

This rather long sentence is constructed of a series of fragments, separated by commas and semi-colons, which seem to pile upon each other as the sentence progresses. The predominance of substantives and adjectives, especially adjectives of color, is very characteristic of the impressionistic word artist. The following example, also taken from Le Ventre de Paris, shows more clearly Zola's use of substantives and adjectives of color:

Un bec de gaz, au sortir d'une nappe d'ombre, éclairait les clous d'un soulier, la manche bleue d'une blouse, le bout d'une casquette, entrevus dans cette floraison énorme des bouquets rouges des carottes, des bouquets blancs de navets, des verdure débordantes des pois et des choux. <sup>24</sup>

of color

By changing the position of the adjectives, in the preceding sentence, from their usual position after the noun, to a position preceding the noun, against the generally accepted grammatical rule, Zola has produced a strong sensation of color; we actually see the color of the object before we see the object. Altering the position of the qualifying adjective, in this case an adjective of color, gives, as Hatzfeld points out, "the color such a preponderance that the quality and not the form of the object at issue is stressed." <sup>25</sup> Thus the same strong color effect is produced in literature that is produced in impression-

istic art by the distinct dots of color on the canvas. Hatzfeld explains: "In, for example, "l'arbre vert", the adjective may be taken from its logical place in the phrase, "le vert arbre", or it may be neutralized and substantized, "le vert de l'arbre", or even replaced by a substantive, "la verdure de l'arbre." 26 By using these three techniques, changing the position of the adjective, substantizing the adjective and replacing an adjective by an abstract substantive of quality, the word artist is able to produce a strong sense of impressionistic color. Hatzfeld views these three techniques and the main descriptive approach used by Zola in Le Ventre de Paris. Notice the strong sense of color produced in the following passage taken from Le Ventre de Paris by using these techniques:

Une barre de soleil, tombant du haut vitrage de la rue couverte, vint allumer ces couleurs précieuses, lavées et attendries par la vague, irisées et fondues dans les tons de chair des coquillages, l'opale des merlans, la nacre des macquereaux, l'or des rougets, la robe larmée des harengs, les grandes pièces d'argenterie des saumons. 27

In addition to the preponderance of substantives and adjectives, the impressionistic sentence is characterized by the almost total absence of verbs from positions of importance in a sentence. The verb is usually relegated to a clause or used as an auxiliary. It is the substantives and adjectives that dominate the sentence. Hatzfeld has called this type of sentence a "color spot without verbal harmonization." 28 He uses an example taken from L'Assommoir, the formation of the funeral, to show the relative unimportance of verbs in the impressionistic

sentence;

Les courtes silences (nominal spot) se faisaient (ale verb), coupés de chuchotements (noun) rapides, une attente (noun) agacée et fiévreuse avec les courses (noun) brusques de robes, Mme Lorilleux qui avait publié (verb in relative clause) son mouchoir ou bien Mme Lerat qui cherchait un paroissien à emprunter... Il y avait (auxiliary) un bruit prolongé de sanglots. 29

The use of these verbs in the imperfect tense leads to another stylistic principle of impressionistic literature—the use of the style indirect libre. This type of sentence, so important to the understanding of realistic literature in nineteenth century France is also very important to an understanding of the naturalistic literature of Emile Zola. Hatzfeld views the style indirect libre as a "means of effacing contours in literature." <sup>30</sup> This effacing of contours was achieved by the impressionistic artists by using small dots of color to construct their works. The color spots were placed on the canvas unblended. The result produced was an effacing of contours. At a proper distance from an impressionistic painting the eye mixes the colors, the contours thus are effaced by an optical mixture on the part of the observer. By using this technique the artists were not bound to strict classical form and outline. Theirs was a suggestive art. The same effect is produced in literature by using the style indirect libre, "a tricky presentation of half-direct, half-indirect speech, in which the author uses the vocabulary and locutions of the characters. As a result the reader is at a loss to decide who is speaking." <sup>31</sup> By not blending the color spots on the canvas and by using the "style indirect libre" an "exquisite finish of the impressionistic technique was produced." <sup>32</sup>

The abundance of "style indirect libre" in the novels of Zola is so great that an example is hardly necessary. In fact, the novels Le Ventre de Paris and La Bête Humaine are written almost entirely in this style.

An effacing of contours is also produced in the novels of Zola by using the most fundamental tool of the impressionistic artists- light. In the works of Zola, however, we are struck by a peculiar use of light- it is an absence of light. Zola uses the impressionistic technique of treating reality in terms of light in reverse. Nonetheless he produces the same effect that the impressionistic painters produced. This is possible only in literature. The words, in many cases completely analogous to the dots of color of the painters, however, are capable of producing, by the inherent nature of language, an image in the absence of light. Notice the complete painting that Zola has given us, yet there is not light, in the opening scene of Germinal:

Dans la plaine rase, sous la nuit sans étoiles, d'une obscurité et d'une épaisseur d'encre, un homme suivait seul la grande route de Marchiennes à Montsou, dix kilomètres de pavé coupant tout droit, à travers les champs de betteraves. Devant lui, il ne voyait même pas le sol noir, et il n'avait la sensation de l'immense horizon plat que par les souffles du vent de mars, des rafales larges comme sur une mer, glacées d'avoir balayé des lieues de marais et de terres nues. Aucune ombre d'arbre ne tachait le ciel, le pavé se déroulait avec la rectitude d'une jetée, au milieu de l'embrun aveuglant des ténèbres. 33

Or in this scene from Le Ventre de Paris:

Et, sur la route, sur les routes voisines, en avant et en arrière, des ronflements lointains de charrois annonçaient des convois pareils, tout un arrivage traversant les ténèbres et le gros sommeil de deux heures du matin, berçant la ville noire du bruit de cette nourriture qui passait. 34



These two passages, as well as many more in the novels of Zola, reveal a rather sharp distinction between the art of the painter and the art of the writer. The impressionistic artist, as well as any other artist, must have light of some form in order to create a painting. The impressionists needed light more than any other school in the history of art since it was their primary tool for dealing with reality, it was the essential element of their style. Without light of some form the impressionistic artist could not create a work of art. The literary artist, on the other hand, can create a work of art, by virtue of the inherent nature of language, in the total absence of light. He need not rely upon light to produce a visual impression; the words he uses are independant of the need of an element of the sensory environment to produce an image. This is an important distinction to be made when dealing with art and literature.

Zola, perhaps more than any other writer, created distinct images or impressions by completely removing all light. This was caused in part by his desire to present primarily "le côté sombre" of reality. He presented this aspect of reality, the ugly and the unpleasant, by removing light. His pessimism becomes clearer in such a presentation. The impressionistic artists, on the other hand, presented the beautiful and the striking, "le côté gai", by using a great deal of light and their optimism thus became more pronounced in such a presentation. Their use of light, both the impressionists and Zola, thus corresponds to their distinct and separate interpretations of reality.

Throughout the novels of Zola there is an almost constant atmosphere of oppression created by the exclusion of light. If an hour by hour study of Germinal were made, noting the number of hours spent in light and the number of hours spent in the absence of light, the result would certainly be greater for the number of hours spent in the absence of light. The whole setting of the novel is established in total darkness, the characters are introduced and developed--all in the absence of light. The most important scenes of the novel take place without light being present--the midnight meeting in the forest, the daily struggle in the depths of the mine, to mention only a few.

In many cases in the novels of Zola, even when we are told that it is day, we get the impression of a scene without light. In Thérèse Raquin the street by the Pont-Neuf is in many instances present during the day, yet we are given the impression of something dark and oppressive:

Par les vilains jours d'hiver, par les matinées de brouillard, les vitres ne jettent que de la nuit sur les dalles gluantes, de la nuit salie et ignoble. <sup>35</sup>

In the evening the street becomes even more dark and oppressive:

Le soir...le passage prend l'aspect sinistre d'un véritable coupe-gorge; de grandes ombres s'allongent sur les dalles, des souffles humides viennent de la rue; on dirait une galerie souterraine vaguement éclairée par trois lampes funéraires. <sup>36</sup>

Light then is one of the main motifs of Zola's novels, it is an impressionistic technique, an inverse impressionistic technique. Zola, who was struck by the use the impressionists had made of light, has taken light as one of his primary tools to accomplish his purpose as a novelist--to correct reality.

His works are characterized by a mixture of what may be called impressionistic light and naturalistic light. The type of light found in Germinal, Thérèse Raquin and La Bête Humaine is primarily naturalistic, i.e., there is a relative absence of light. The type of light found in La Terre and Le Ventre de Paris is primarily impressionistic light, i.e., there is an abundance of light. It is interesting to note that these last two novels have relatively un-complicated plots. The plots are secondary to Zola's main goals in these novels--to capture and describe fleeting moments of reality. The plots of the novels, however weak, are given only as a means of uniting the series of captured impressionistic moments. The plot in Le Ventre de Paris is built around Florent, yet it is not Florent who is the chief character; the chief character is "le ventre de Paris" itself--Les Halles. Zola is more concerned with describing his chief character than in narrating the story of Florent, yet the novel is convincing. It is convincing because of its art and not because of its intrigue. It is a triumph of description over narration. Zola's chief character is thus presented at all times of the day and in all atmospheric conditions. The vegetables, the fish and the flowers are the chief players in the novel and it is to them that Zola devotes his attention, not to Florent. Each aspect of Les Halles is frozen in the words of Zola--he has succeeded in stopping the river of time. Yet upon reading these words the images flow freely, perhaps more freely than in the most impressionistic painting.

...Claude était monté debout sur le banc. Il força son compagnon à admirer le jour se levant sur les légumes. C'était une mer. Elle s'étendait de la pointe Saint-Eustache à la rue des Halles, entre les deux groupes de pavillons. Et, aux deux bouts, dans les deux carrefours, le flot grandissait encore, les légumes submergeaient les pavés. Le jour se levait lentement, d'un gris très doux, lavant toutes choses d'une teinte claire d'aquarelle. Ces tas moutonnants comme des flots pressés, ce fleuve de verdure qui semblait couler dans l'encaissement de la chaussée, pareil à la débacle des pluies d'automne, prenaient des ombres délicates et perlées, des violets attendris, des roses teintes de lait, des verts noyés dans les jaunes, toutes les paleurs qui font du ciel une soie changeante au lever du soleil... 37

This same descriptive technique is used by the impressionistic painters. Monet in his "Haystack series" or in his "Cathedral series" portrayed these physical elements of reality at all times of the day and in all atmospheric conditions. Just as we see his cathedral in the sunlight so do we see Les Halles in sunlight; just as we see the haystacks at dusk so do we see Les Halles at dusk. The descriptive techniques in both cases are identical. Just as we must view all the separate impressions of the cathedral as a whole so must we view the separate impressions of Zola. For when we view the combined effect of each impression only then do we see the element of reality in totality. Each of Zola's impressions are thus united by a motif, just as the impressions of the cathedral are united by a motif, the cathedral itself. These separate impressions of Zola when viewed as one thus produce the impressionistic novel. A novel which must be viewed at a distance, just as we must view an impressionistic painting at a distance. At a distance the separate tableau merge and the impressionistic novel is produced.



Often in his novels Zola goes beyond the impressionistic painters in his presentation of reality. His conception of reality, which includes "le côté gai" of the impressionistic painters as well as the "côté sombre" of the naturalists, advances to a higher level-- the visionary, and it is on this level that Zola creates pure metaphors, a creation not possible in impressionistic art. Imperfect metaphors in impressionistic art are fairly common; it is a means used to produce vagueness. Monet's cathedrals are a good example of this. The cathedral is at times scarcely visible, but we still recognize it. The painting becomes a symphony of light and color, yet we recognize the building, it is a cathedral. The description of the cathedral is more important than the actual cathedral itself however. These metaphorical impressions are imperfect because the cathedral still exists in the painting. Had the cathedral completely disappeared in the light and color than the metaphor would have been perfect or pure. The level of pure metaphor was not possible in impressionistic art since the nature of the object portrayed could not be changed completely, ~~there~~ could not be a complete transfer, or reality would have been lost. The pure metaphor came in art with the development of cubism and abstract expressionism. In these schools of art the objects of reality were no longer visible, ~~there~~ was a complete transfer; thus the pure metaphor.

The pure metaphor, however, is entirely possible in the novels of Emile Zola. Objects and people are given entirely new characteristics, they no longer resemble the original. The best illustration of the use of pure metaphor in Zola is in

Germinal. The corporation that owns the mine is purposely treated in a metaphorical manner, as Brown points out, "as a means of showing the impersonal cruelty under which the miners suffered and the impossibility of their even understanding how it worked, much less effectively resisting it." <sup>38</sup> The metaphor appears for the first time when Etienne first comes into contact with the mine. Bonnemort speaks of "le dieu repu et accroupi, auquel ils (les mineurs) donnaient tous leur chair et qu'ils n'avaient jamais vu." <sup>39</sup> The metaphor appears at seven different places in the novel, including the final scene:

Le dieu repu et accroupi en crevant sur l'heure, l'idol monstrueuse, cachée au fond de son tabernacle, dans cet inconnu lointain où les misérables la nourrissaient de leur chair sans l'avoir jamais vu. <sup>40</sup>

Such a metaphor, which becomes by its reoccurrence a symbol, is not possible in impressionistic art, yet the effect produced by the reoccurring metaphor is wholly impressionistic. The metaphors, when taken individually, do not capture a particular moment in the impressionistic sense of the term, yet when taken collectively they capture a wholly impressionistic moment. They produce an eternal present, a feeling which is present throughout the entire novel, the miners are continually combatting this "dieu repu et accroupi". By using a reoccurring metaphor, a symbol, Zola has thus created an impressionism of the moment on a level infinitely higher than is possible in impressionistic art.

A similar metaphor is also expressed in the title of the novel itself, Germinal. The miners working in the depths of the

earth are no longer considered to be men by Zola, they are referred to as "des insectes humains en marche"<sup>41</sup> or as "une armée noire qui germait dans les sillons."<sup>42</sup> Again this is an impression that only the impressionistic literary artist could produce because of its complete and pure metaphorical nature. The metaphor of the "insectes humains", which also becomes a symbol, does not produce an impressionistic moment when we view each metaphor separately. Yet when we consider the total effect produced by the symbol we get the feeling that an explosion is about to take place. The combined effect of the reoccurring metaphor produces an immediacy that is frozen into the overall framework of the novel. The metaphors must be reacted to as a whole in order to produce the immediate present moment of the impressionistic artists. Zola could only have produced this effect by repeatedly placing a dot of color on the canvas, a metaphor, throughout the novel. By the close of the novel the dots begin to accumulate and the impression is produced. It is the identical moment of the impressionistic painters.

It is interesting that in the second metaphor, the metaphor based upon the title of the novel, Zola expresses the optimism for the future mentioned earlier. His pessimism for the present and his optimism for the future necessarily imply a belief in the present, a present which is merely a point of passage. This point is underlined by Beauchat in his definition of naturalism: "Le naturalisme c'est le sens du présent opposé à celui du passé et du futur."<sup>43</sup> The final appearance of this metaphor shows clearly that Zola, in pessimistically portraying the present,

hoped to create a better future.

Maintenant, en plein ciel, le soleil d'avril rayonnait dans sa gloire, échauffant la terre qui enfantait. Du flanc nourricier jaillissait la vie, les bourgeons crevaient en feuilles vertes, les champs tressaillaient de la poussée des herbes. De toutes parts, des graines se gonflaient, s'allongeaient, gerçaient la plaine, travaillées d'un besoin de chaleur et de lumière. Un débordement de sève coulait avec des voix chuchotantes, le bruit des germes s'épandait en un grand baiser. Encore, encore, de plus en plus distinctement, comme s'ils fussent rapprochés du sol, les camarades tapaient. Aux rayons enflammés de l'astre, par cette matinée de jeunesse, c'était de cette rumeur que la campagne était grosse. Des hommes poussaient, une armée noire, vengeresse, qui germait lentement dans les sillons, grandissant pour les récoltes du siècle futur, et dont la germination allait faire bientôt éclater la terre. <sup>44</sup>

The impression produced by the reoccurring metaphor is particularly interesting when we consider the following remark made by Chesneau in 1874 about Monet's "Boulevard des Capucines": "A distance, dans ce frémissement de grandes ombres et de grandes lumières, on salue un chef-d'oeuvre. Vous approchez, tout s'évanouit, il reste un chaos de raclures de palette indéchiffrable."<sup>45</sup> The same method must be used to appreciate the metaphorical impressionism of Emile Zola. We must stand back. The impressionism, however, that is not metaphorical, can be viewed from a short distance just as we can see each separate dot of color on an impressionistic painting at a short distance. The higher level of impressionism must, however, be viewed at a distance.

Zola has even used the very symbol of change as the impressionists interpreted it, water, in a purely metaphorical sense. The crowd of starving miners as they race through the night are presented by Zola, not a man, but as a current of water.



Au milieu de ces furies Cécile grolottait à vingt reprises la même phrase: Ne me faites pas du mal. Elle eut un cri rauque. Des mains froides venaient de la prendre au cou. C'était le vieux Bonnemort, près duquel le flot l'avait poussée, et qui l'empoignait." 46

Tout disparut, le flot roulait sur Montsou, le long des lagets de la route, entre les maisons basses, bariolées de couleurs vives. 47

Alors en deux minutes Jean Bart se vida... Les femmes relevaient leurs jupes pour courir... D'autres camarades arrivaient toujours, on était près de mille, sans ordre, coulant de nouveau sur la route en un torrent débordé. 48

Each of these passages describe the crowd of miners in a vocabulary applicable to water. The combined effect of these passages, as well as many others like them in Germinal, produces an immediate present moment, an impressionistic situation. The miners are no longer men, they are a current of water widely flowing in all directions, yet Zola has stopped this flow in an impressionistic moment in order to analyze it carefully. The same metaphorical impressionism produced by water is present in La Terre. The peasants are referred to as sailors on a large and powerful ocean. The individual scenes, wherein Zola has portrayed the peasants as sailors and the earth as an ocean are not, when considered separately, impressionistic moments. Yet treated collectively the metaphors produce the moment of the peasants in constant struggle with the earth.

Zola's use of water on the impressionistic level of the impressionistic painters is everywhere in his novels. The most decisive scene in Thérèse Raquin takes place in the middle of the Seine. Zola describes the situation immediately preceeding

the murder in the following manner:

Laurent cessa de ramer et laissa descendre le canot au fil du courant. En face, se dressait le grand massif rougeâtre des îles. Les deux rives, d'un brun sombre taché de gris, étaient comme deux larges bandes qui allaient se rejoindre à l'horizon. L'eau et le ciel semblaient coupés dans la même étoffe blanchâtre... Les rayons palissent dans l'air frissonnant, les arbres vieilles jetent leurs feuilles. La campagne, brûlée par les rayons ardents de l'été, sent la mort venir avec les premiers vents froids... Tout le paysage se simplifiait dans le crépuscule; la Seine, le ciel, les îles, les coteaux n'étaient plus que des taches brunes et grises qui s'effaçaient au milieu d'un brouillard laiteux. 49

In this scene, not only the water, but all of nature is reduced to impressionistic light and color. It is a unique moment, "le crépuscule", treated and analyzed in a wholly impressionistic matter, i. e., in terms of light and color.

Contained within this passage is an entire impressionistic picture that could have been done by Monet or Pissarro. The grammatical impressionism is shown clearly by the use of adjectives of color with the "âtre" suffix. This suffix, used repeatedly in the novels of Zola, is perhaps the most easily recognizable characteristic of impressionism in literature. The "rougeâtre des îles" is a shade of red that only could have been produced during this one unique moment, "dans le crépuscule." It is the color of a specific object at a specific time of day in a specific geographical location. It is impressionistic color. It is interesting to note Zola's defense of such a color in a painting by Manet in which the "salonniers" were offended by the color: "The artist saw this color, I am convinced of it. Here

there is a corner of nature, reproduced on canvas with no contriving of effects, no spurious embellishments. Manet's picture gives the sensation of freshness of Spring and youth. Imagine that on the ruins of classical rules and romantic humbug, the waste of tedium and the impenetrable fog of banality and mediocrity, a tiny flower has sprung up, a green shoot on an old and exhausted stump. Now, would you not be gladdened by the sight of the green bud, even though coated with some better resin? This is why I feel cheerful when I look at Manet's work amid these others, redolent of decay. I know the crowd would stone me if they heard me, but I assert that Cabanell's pictures will die within fifteen years, whereas Manet's pictures will blossom in years to come with the eternal youth of original works." 50 Such a defense of Manet's color certainly implies a strong respect for such a coloring technique. Its application is seen everywhere in Zola.

Zola has, in the passage from Thérèse Raquin immediately preceeding the murder, used the exact coloring technique of the impressionistic painters. He has reduced the entire landscape to "tâches brunes et grises", and we, the observer, are to cause the optical mixture. The scene becomes even more impressionistic when we consider the fact that it was done at a particular moment, "dans le crépuscule." This scene is, in essence, an "art poétique" of impressionism. Zola has portrayed in literary description the essential characteristics of impressionistic art.

The dramatic power of Zola's impressionism is shown clearly in Germinal when he describes the "mer souterraine", the "lac d'eau boueuse" as it slowly rises on the trapped miners. The

flow of the water on the trapped miners is periodically stopped and Zola then carefully analyzes and describes the situation, yet he sets the water in motion again and a pure impressionistic moment is produced, as in the following scene:

Ils eurent d'abord de l'eau aux chevilles, puis elle leur mouilla les genoux. La voie montait, ils se réfugièrent au fond, ce qui leur donna un répit de quelques heures. Mais le flot les reprit, ils baignèrent jusqu'à la ceinture. Debout, acculés, l'échine calée contre la roche ils la regardaient croître, toujours, toujours. Quand elle atteindrait leur bouche ce serait fini. 51

This scene is also a direct literary expression of the impressionistic credo. Moment by moment the water rises. The miners desperately attempt to flee. Momentarily the flow is stopped and Zola then analyzes the last desperate attempts of the miners to live life as fully as possible, to fully realize the significance of each moment. The water is then set in motion again. The impressionism of the scene is entirely responsible for the dramatic effect, it is a manifesto to the primacy of the moment, the underlying principle of the impressionistic aesthetic.

The suggestive quality of impressionistic art finds a clear expression in the prose of Zola. Neither Zola nor the impressionistic artists presented a complete and detailed photographic description. Their cameras did not see every aspect of a landscape or a person, only the characteristic and the striking, as in the opening scene of La Terre.

Il y avait de petites silhouettes noires, de simples traits de plus en plus minces, qui se perdaient à des lieues. Mais tous avaient le geste, l'envolée de la semence, que l'on devinait comme une onde de vie autour d'eux. 52



We do not see, nor do we need to see, a complete portrait of the sowers. We see each one because we recognize the characteristic trait. The same effect is produced in the following scene from Therese Raquin:

Toute la journée, c'est un bruit sec et pressé de pas sonnant sur la pierre avec une irrégularité irritante; personne ne parle, personne ne stationne; chacun court à ses occupations, la tête basse, marchant rapidement, sans donner aux boutiques un seul coup d'oeil. 53

Again, we do not distinctly see these people who pass, yet we know, as do the people in the boutiques know, that they are passing. We hear the "bruit sec et pressé de pas sonnant". Ruth Moser underlines the suggestive quality of impressionistic prose as follows: "Ils (les écrivains impressionnistes) ne dessinent plus le corps humain tout entier, mais seulement une ombre vague, ou bien un détail caractéristique qui crée à lui seul l'impression voulue. Dans ce style la forme parfaite a perdu son prestige, aussi bien la forme de la représentation que celle de la chose représentée. Le corps humain est réduit à une masse indistincte, ou à un bruit de sabots..." 54 The preceding two examples from the novels of Zola show well the suggestive quality of his prose, a descriptive prose, a fragmentary prose, and a prose of suggestion, in short, an impressionistic prose.

The above stylistic and thematic parallels, as well as perhaps many more, thus show the striking similarity between the works of the impressionistic artists and the prose of Emile Zola. Zola, by his adaptation of these impressionistic techniques, shows himself to be very closely aligned with the school of art that

was dominant in France in the post-romantic period.

The principles of art, then, are valuable to the study of literature for they help to put in relief principles that would perhaps go unnoticed in literature. It has been through the study of the principles of impressionistic art that we have seen that Zola, the greatest naturalistic novelist of France, is also an impressionistic novelist. It is then with a relative degree of certainty that we can accept this statement that has been attributed to Zola: "Je n'ai pas seulement soutenu les impressionnistes. Je les ai traduits en littérature, par les touches, notes, colorations, par la palette de beaucoup de mes descriptions. Dans tous mes livres...j'ai été en contact et échange avec les peintures... Les peintres m'ont aidé à peindre d'une manière neuve." <sup>55</sup> The parallels then between literary naturalism and artistic impressionism are many. It becomes apparent, as Hauser points out, that it "is impossible to make a clear cut conceptual distinction between them." <sup>56</sup> One can only attempt to better understand the one by the study of the other, and vice versa. Perhaps when the parallels are completely explicated and understood the application of a style concept to the literature of the post-romantic period can be validly made. It may reveal that the metaphorical style of Zola is the unifying principle between the naturalists and the symbolists.

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44. Zola, Germinal, p. 493.
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“One can never consent  
to creep when one feels  
an impulse to soar.”

*Helen Keller*

DU BELLAY'S KNOWLEDGE OF AND DEBT TO  
ITALIAN LITERATURE

BY  
S. ROBERT POWELL



PREFACE

In analyzing du Bellay's knowledge of and debt to Italian literature I have utilized the following works of Joachim du Bellay: 1. La défense et illustration de la langue française (1549)

2. L'Olive (1549, 1550)

3. Les XIII sonnets de l'honneste amour (1552)

4. L'Élégie (1553)

5. A une dame (1553)

6. Les Antiquités de Rome (1558)

7. Les Regrets (1558)

8. Les Jeux rustiques (1558)

These works, chosen from the major periods of du Bellay's literary career, illustrate most clearly, I believe, the evolution of du Bellay's thought and at the same time, his debt to Italian literature.

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LA DEFENSE ET ILLUSTRATION DE LA LANGUE FRANCAISE

The extensive study and emulation of antiquity during the Renaissance in France led many scholars to proclaim that Greek and Latin were superior to the French language. Early in the sixteenth century, however, many writers and theorists replied to these attacks on the vulgar French, expressing a belief that the French language was a worthy rival of the languages of antiquity. These defenders used as the bases of their rebuttals the principal arguments that had previously been expressed in Italy in the defense of the vulgar Italian. One of the earliest French writers to defend the vulgar French was Jean Lemaire de Belges. In his work, La Concorde des deux langues, he demonstrated that the vulgar French was not inferior to the vulgar Italian which had eventually replaced Latin as the language of scholarship in Italy. Pelletier du Mans similarly discussed the value of vulgar French. In his Art poétique he proposed as models for French writers of the sixteenth century, besides Cicero, the following Italian writers: Petrarch, Boccaccio, Dante, and Sannazzaro. The works of these modern Italians, he demonstrated, proved substantially that the vulgar Italian was a capable rival of Latin. The most remarkable and highly developed defense of the French language, of all those written in the sixteenth century, and the one that was most widely read, however, is the Défense et illustration de la langue française of Joachim du Bellay.

In writing the manifesto of the Pléiade du Bellay borrowed extensively from the fifteenth century Italian theorists of language. He begins his defense of the French language by ex-

pressing a regret that nature has not given to all men a single language:

Si la nature (dont quelque personnage de grand' renommée non sans rayson a douté si on la devait appeler mere ou maratre) eust donné aux hommes un commun vouloir et consentement, outre les innombrables commoditez qui en feussent procedées, l'inconstance humaine n'eust eu besoing de se forger tant de manieres de parler. 1

An identical idea is expressed in the opening passage of the

Prose of Bembo, which in all probability du Bellay read:

Se la natura, delle mondane cose produttrice, et de suoi doni sopra esse dispensatrice, si come ha lo voce a gli huomini et la dispositione a parlar data; cosi anchora data loro havesse necessità di parlar d'una maniera medesima in tutti; ella senza dubbio di molta fatica scemati n'havrebbe et alleviati, che ci sopra. Conciosia cosa che a quelli, che ad altre ragioni et ad altre genti passar cercano, che sono sempre et in ogni parte molti, non convenerebbe, che per intendere essi gli altri, e per essere da loro intesi, con lungo studio nuove lingue apprendessero. 2

Aside from these works which du Bellay probably read, there is one which he read and studied carefully, and which he utilized in writing his defense of the vulgar French, the Dialogo delle lingue of Sperone Speroni. This dialogue, written at the time of the coronation of Charles Quint in Bologna in reply to a professor of ancient languages who declared that Latin was infinitely superior to the vulgar language, supports the vulgar Italian as an equal to the languages of antiquity. It is one of ten dialogues written by Sperone in 1542 that were translated into French by Claude Gruget in 1546. Gruget summarized the contents of the ten dialogues as follows:

Le premier dialogue traite d'amour et de jalousie, avec telle grâce et de si bon esprit que je ne doute point que tu n'en raporte avecques le plaisir, beaucoup de fruit. Le second est de la Dignité des Femmes, le seul titre declare assez de quoy il traite. Le tiers est un discours pour le temps des enfantemens, par lequel l'honneur des dames est grandement conservé. Le quart est économique, son nom l'interprete assez. Le cinquieme est



d'usure, et par iceluy Speron monstre son bon esprit: car il fait que la pire chose du monde semble bonne. Le sixieme est de Jupiter et Discorde, dedans lequel il se trouve de grans traitz de philosophie naturelle et morale. Le septieme est des dangues: ou se peut recueillir de grand fruit, comme l'a bien sceu faire l'un de nos excellentz François, en parlant de l'honneur de nostre langue. Aussi a la verité Speron confesse, la langue italienne proceder de nous, ou du moins la meilleure chose qu'ils ayent. Le huitieme est de rhetorique, que je conseille estre veu de tout homme studieux, m'assurant que s'il est bein considéré, on le trouvera digne de pris, pour le labeur qui y est et pour le profit qui s'en peut tirer, qui n'est point si petit, que les doctes mesmes n'y trouvent à repaistre. Les neuf et dixieme sont deux petitz dialogues traitans de propos amoureux, fort agreables, et plaisans, et qui neanmoins ne sont point sans fleurs ni sans fruit. 3

The Dialogo delle lingue, the seventh of the series, is actually two dialogues joined together for the purposes of the discussion between Bembo, a courtier, and a professor of ancient languages called Lazzaro. The following summary of the Dialogo delle lingue is given by Pierre Villey:

Lazzaro Buonamico vient d'être nommé professeur de latin à l'Université de Padoue. Il reçoit les félicitations de Bembo pour sa nouvelle dignité. Lazzaro est donc bien le latiniseur traditionnel. En face de lui le courtisan, à la manière de Castiglione, plaide pour la langue du bon usage, pour cette langue courtoise, mélange de tous les dialectes, qui se parle dans les cours, et entre les personnes de bonne éducation. Représentant de l'opinion moyenne, le Bembo de Speroni, se déclare partisan d'une langue à la fois littéraire et vivante, du Toscan qu'ont illustré les Pétrarque et les Boccace. Sous pretexte de louer la langue latine qu'il doit enseigner, Lazzaro entame une diatribe en règle contre le vulgaire italien. Les partisans du vulgaire répondent tant bien que mal à ces accusations. Bembo, le porte-parole de Speroni, se contente de laver la langue italienne du reproche de barbarie et d'irrégularité. Il reconnaît au reste que les reproches de Lazzaro sont en partie fondés; mais, à son avis, les défauts de la langue vulgaire viennent, non d'une irrémédiable impuissance, mais d'une inexpérience passagère. Elle est encore dans sa première jeunesse; il faut l'enrichir, la façonner. Et Bembo pose ces deux principes essentiels; que toutes les langues sont égales entre elles, et qu'il est nécessaire de s'adapter à son temps, de parler la langue de son siècle, de changer d'idiome à mesure que la nature substitue les vulgaires aux vulgaires. Maintenant que Lazzaro semble vaincu, le désaccord éclate entre les vainqueurs. Le courtisan demande qu'on écrive comme l'on parle

comme parlent les gens bien élevés. On débat sur la valeur respective des différents dialectes. Le courtisan veut leur faire une place à tous. Bembo n'admet que le toscan; il affirme surtout qu'il ne faut pas se contenter d'écrire comme l'on parle, que le naturel ne suffit pas: pour parvenir à la gloire il faut y rejoindre l'art, l'étude assidue d'une langue qui a été enrichie par le travail des grands écrivains, et qui quoique vulgaire, ne livre tous ses secrets qu'aux laborieux. Un écolier intervient. La modestie qui concie à son âge l'empêchera d'exprimer un avis personnel; il se contentera de rapporter un entretien que, en sa présence deux maîtres illustres, Jean Lascaris et Peretto, ont eu sur ce sujet des langues. La s'engage le second dialogue: les deux rôles sont tenus par l'écolier. Les autres, presque jusqu'au bout y assistent comme des personnages muets. Le débat n'est pas sur la valeur respective des différents dialectes italiens; il revient à la question capitale, à la querrelle du latin et du vulgaire. Cette fois le problème est à propos d'écrire en vulgaire des ouvrages de science et de philosophie. Peretto affirme l'égalité des langues, il prétend que toutes les langues sont capables d'exprimer toutes les idées des hommes, qu'on peut philosopher en italien par conséquent. Pour l'instant il reconnaît l'impossibilité de se passer du latin et du grec, mais il espère que cet état ne durera pas, et il cherche à susciter des traducteurs. La conclusion de tout cela est qu'il faut cesser complètement d'écrire en latin. Bien que les personnages de Speroni conservent chacun leur opinion après une demi-heure de discussion, les intentions de l'auteur sont évidentes. Il veut que ces contemporains continuent à apprendre très sérieusement les langues anciennes pour avoir accès aux sciences et pour rester en contact direct avec les grands modèles littéraires, mais il espère qu'ils pourront un jour s'en passer. Le vulgaire d'ailleurs devra être étudié tout comme une langue morte, de manière à devenir de plus en plus riche, souple, réglée, capable de satisfaire à tous les besoins de l'esprit. Quand il s'agira de sujets philosophiques et scientifiques, sans doute, on pourra se montrer moins scrupuleux; mais pour l'éloquence et la poésie, il faudra s'en tenir strictement au pur toscan de Pétrarque, s'imprégner de ses oeuvres afin de les imiter constamment. 4

The ideas expressed by Speroni in his Dialogo delle lingue are identical to those expressed by du Bellay, who in writing his defense of the vulgar French restated that which Bembo had said in reply to Lazzaro and that which Peretto had said in reply to Lascaris--Bembo and Peretto, in defending the vulgar Italian, supplied du Bellay with his defense of the vulgar French, the Défense et illustration de la langue française, a direct reaction

against the Art poétique of Thomas Sibilet published in 1548, wherein the author praised the school of Marot and the genres of the Middle Ages.

To better understand the theoretical and textual similarities between the works of Speroni and du Bellay it is helpful to study individually the five principal accusations made against the vulgar languages in both Italy and France:

1. A vulgar language is a barbarous language.
2. A vulgar language is a poor language, in that it does not have the necessary resources to express the ideas of philosophers.
3. A vulgar language is irregular and incapable of the elegance characteristic of Greek and Latin.
4. A vulgar language lacks harmony.
5. A language which is barbarous, irregular, which lacks both harmony and quality cannot produce literary and scholarly works of merit.

The accusation of barbarism was one of the principal charges made against the vulgar languages of the Renaissance. Bembo, the spokesman of Speroni in the Dialogo delle lingue, in replying to Lazzaro's charge that the vulgar Italian is barbarous, admits that in the beginning the language was perhaps barbarous but that at present it is not; it has been enriched by the past four hundred years of history. Du Bellay, in replying to the charge of barbarism, cannot claim a similar heritage for the vulgar French. His refutation is original, yet the initial idea of a rebuttal is found in the Dialogo delle lingue; this particular reply is perhaps one of the weakest elements in the entire Défense et illustration

de la langue française:

Nous avons été qualifiés de barbares par les Romains et par les Grecs, c'est-à-dire par des ennemis de la race gauloise et par des hommes qui n'avaient aucun privilège pour nous juger. Le verdict rendu contre nous est donc sans valeur. Au contraire, nos mœurs sont polies et nous ne le cedons à personne en bonnes manières. Donc nous ne devrons pas mépriser notre langue, il faut en user.

In replying to the charge that the vulgar French is a poor language which does not have the necessary resources to express the ideas of philosophers du Bellay has used the Italian text of Speroni as the basis of his refutation:

Io vi dico questa lingua moderna, tutto che sia attempata che no; esser pero anchora assai picciola, et sottile verga; laquale non ha appieno fiorito, non che frutti prodotti, che ella puo fare; certo non per difetto della natura di lei, essendo così atta a generar, come le altre; ma per colpa di loro che l'ebbero in guardia, che non lo coltivorno a bastanza; ma a guisa di pianta selvaggia, in quel medesimo deserto, ove per se a nascere cominciò, senza mai nè adacquarla, nè poterla, nè defenderla da i pruni che le fanno ombra, l'hanno lascita invecchiare, et quasi morire; Et se que' primi antichi Romani fossero stati sì negligenti in coltivare la latina, quando a pullular cominciò, per certo in sì poco tempo non sarebbe divenuta sì grande; ma essi, a guisa di ottimi agricoltori, lei primieramente rramutarono da luogo selvaggio a domestico; poi, perche et pou tosto, et più belli, et maggior frutti facesse, levandole via d'attorno le inutile frasche; in loro scambio l'innestar-

Ainsi puis-je dire de notre langue, qui commence encores a fleurir sans fructifier, ou plus tost comme une plante et vergette n'a point encores fleury, tant se fault qu'elle ait apporté tout le fruit qu'elle pourroit bien produire. Cela certainement non pour le défaut de la nature d'elle, aussi apte a engendrer que les autres: mais pour la coulpe de ceux qui l'ont eue en garde, et ne l'ont cultivée a suffisance, ains comme une plante sauvage, en celuy mesmes desert où elle avoit commencé a naître, sans jamais l'arrouser, la tailler, ny defendre des ronces et epines qui luy l'ont laissée envieillir et quasi mourir. Que si les anciens Romains eussent été aussi negligens a la culture de leur langue, quand premierement elle commença a pululer, pour certain en si peu de tems elle ne feust devenue si grande. Mais eux, en guise de bons agriculteurs l'ont premierement transmuée



ono d'alcuni ramuscelli maest-  
 revolmente dettratti dalla greca:  
 liqua subitamente in guisa le  
 s'appiccarono, et in guisa si  
 ferno simili al tronco; che  
 hoggimai non paiono rami adot-  
 tivi, ma naturali. Quindi nac-  
 quero in lei que' fiori, et  
 que' frutti si coloriti dell'  
 eloquentia. . . Dunque se  
 Greci et Latini huomini più  
 solleciti alla coltura della  
 lor lingua, che noi non semo  
 alla nostra; non trovarono in  
 quelle, senon dopo molta fat-  
 ica, ne' leggiadria, ne' numero;  
 gia non de' parer meraviglia,  
 se noi anchora non n'havemo  
 tanto che basti, nella vol-  
 gare: ne' quindi de' prender  
 huomo argomento a sprezzarla,  
 come vil cosa et da poco. 6

d'un lieu sauvage en un  
 domestique, puis affin que  
 plus tost et mieux elle  
 peust fructifier, coupant  
 a l'entour les inutiles  
 rameaux, l'ont pour ech-  
 ange d'iceux restauree de  
 rameaux francoz et domesti-  
 ques, magistralement tirez  
 de la langue greque que  
 desormais n'apparaissent  
 plus adoptifz mais naturelz.  
 Donques si les Grecz et Rom-  
 ains, plus diligens a la  
 culture de leurs langues que  
 nous a celle de la nostre,  
 n'ont peu trouver en icelles  
 ny grace ny nombre, nous  
 devons nous émerveiller si  
 nostre vulgaire n'est si  
 riche comme il pourra bien  
 estre, et de la prendre  
 occasion de le mepriser  
 comme chose vile et de petit  
 prix? 7

Du Bellay likewise translated a section of the dialogue between  
 Lascari and Peretto in showing that one can philosophize in French:

Lascari Le cose di philosophia  
 sono peso d'altre spalle, cha  
 da quelle di questa lingua vol-  
 gare.

Peretto Io ho per fermo, che le  
 lingue d'ogni paese, cosi l'ara-  
 bica, et l'Indiana, come la rom-  
 ana et l'atheniese siano d'un  
 medesimo valore, et da mortali ad-  
 un fine con un guidicio formate.  
 Per la qual cosa, cosi come  
 senza mutarsi di costume, o di  
 natione, il francioso e l'ingle-  
 se, non pur il greco, et il rom-  
 ano, si può dare a philosophare;  
 cosi credo che la sua lingua  
 nattia possa altrui compitamente  
 comunicare la sua doctrina. 8

Si on veut dire que la phil-  
 osophie est un faiz d'autres  
 epaules que de celles de nos-  
 tre langue, j'ay dict au com-  
 mencement et le dy encores,  
 que toutes langues sont d'  
 une mesme valeur, et des mor-  
 telz a une mesme fin d'un  
 mesme jugement formées. Par-  
 quoy ainsi comme murer des  
 coutumes ou de nation, le  
 Francoys, et l'Alemt, non  
 seulement le Greco ou Romain,  
 se peut donner a philosopher,  
 aussi je croy qu'à un chacun  
 sa langue puyssse complete-  
 ment communiquer toute  
 doctrine. 9

Du Bellay's refutation of the charge that the vulgar French  
 is irregular and incapable of the elegance that is characteristic

of Greek and Latin is also taken directly from the Dialogo delle lingue. Bembo's reply to Lazzaro on this matter is the reply that du Bellay used in refuting a similar charge made against the vulgar French. Closely associated with the charge of irregularity is the accusation that the vulgar French lacks harmony. Du Bellay, as did Speroni, uses the myth of Marsyas and Minerva in his rebuttal. Lazzaro uses the myth in support of the languages of antiquity whereas Du Bellay uses the myth to show the superiority of the vulgar French:

Per laqual cosa, chi non ha tempo e vertù di sonare i leuti et i violini della latina; più tosto di stare otioso, che por mano a i tamburi et alle campane de- lla volgare; imitando l' essemplio de Pallade; laqua- lle, per non si distorcere nella faccia sonando, gittò via la pica, di che era st- atis inventrice; et fu a lei più gloria in partirla da sé et non degnar d'appress- arlasì alla sua bocca, che non fu utile a Marsia il ricoglierla et sonarla: onde ne perdette la pelle.	Mais aussi nous avons nous cest avantage de ne tordre point la bouche en cent mille sortes, comme les singes, voyre comme beaucoup mal se soutnans de Minerve, qui jou- ant quelquefois de la fluste, et voyant en un myroir la de- formité de ses levres la jeta bien loing, malheureuse ren- contre au presumptueux Marsye, qui depuis en feut ecorché. Quoy donques veux tu à l'ex- emple de ce Marsye, qui osa comparer sa fluste à la greque et latine. Je confesse que les auteurs d'icelles nous ont surmontez en sçavoir: és queles choses leur a esté bien facile de vaincre ceux qui ne repug- nait point. Mais par longue, et diligente imitation de ceux qui ont occupé les premiers ce, nous ne puissions leur succeder aussi bien en cela, que nous avons déjà fait en la plus grand' part de leurs ars mecaniques et quelquefois en leur monarchie.
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The final charge made against the vulgar French by Sibilet, that a language which is barbarous and irregular and which lacks harmony and quality cannot produce literary and scholarly works of

of merit, also is taken directly from the Dialogo delle lingue:

<p>Et avverebbe che ove voi credereste d'argumentar sol- amente contra la lingua thoscana, et quella con cos- tre raggioni estirpare del mondo; voi parlareste et- iandio contra Dio: il quale ed eterno diede per legge immutabile ad ogni cosa criata non durare eternam- ente; ma di continuo d'uno in altro stato mutarsi, hora avanzando, e hora dim- inuendo, finche finisca una volta, per mai più poscia non rinovarsi. Voi me direte troppo indugia hoggimai la perfettione della lingua materna: et io vi dico che cose è, come dite; ma tale indugio non dee far credere altrui esser cosa impossibi- le, che ella divenga per- fetta. . . . 12</p>	<p>Dieu qui a donné pour loy in- violable a toute chose crée de ne durer perpetuellement, mais passer sans fin d'un etat en l' autre, etant la fin et corrupt- ion de l'un le commencement et generation de l'autre. Quelque opinatre repliquera encores: Ta langue tarde trop a recevoir ceste perfection. Et je dy que ce retardement ne prouve point qu'elle ne puisse la recevoir: aincoys je dy qu'elle pourra tenir certaine de la garder longuement, l'ayant acquise avecques si longue peine, suy- vant la loy de Nature qui a voulu que tout arbre qui naist, florist et fructifie bien tost, envieillisse et meure, et au contraire, celuy durer par lon- gues années, qui a longuement travaillé a jetter ses racines. 13</p>
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The five principal arguments used by du Bellay, then, are either directly inspired or translated from the Dialogo delle lingue of Sperone Speroni. The dialogue form of Speroni's defense is not utilized by du Bellay, nevertheless, the content is identical. The manifesto in defense of the vulgar Italian written by Speroni thus became the manifesto in defense of the vulgar French written by du Bellay. That section of the Défense et illustration de la langue française wherein du Bellay expresses the new poetic of the French language also shows the direct influence of Italian thought.

In his illustration of the French language du Bellay renounced the poetic that Thomas Sibilet had advocated in his Art poétique, namely translation. In the new poetic, du Bellay, after having translated much of his defense of the vulgar French from Speroni, renounced translation as a means of enriching the vulgar language with poetic qualities; translation for du Bellay was the best means

of popularizing the philosophies of antiquity; a principal that he firmly renounced in his new poetic:

Et qu'ainsi soit, qu'on me lyse un Demosthene et Homere latins, un Ciceron et Vergile francoys, pour voir s'ilz vous engendreront telles affections, voyre ainsi qu'un Prothee vous transformeront en diverses sortes, comme vous sentez, lysant ces auteurs en leurs langues. Il vous semblera passer de l'ardente montaigne d'Aethne sur le frois sommet de Caucase. Et ce que je dy des langues latine et greque, se doit reciproquement dire de tous les vulgaires dont j'allegueray seulement un Petrarque, du quel j'ose bien dire, que si Homere et Virgile renaissans avaient entrepris de le traduyre, ilz ne le pourraient rendre avecques la mesme grace et nayfete qu'il est en son vulgaire toscan. 14

A similar discussion takes place between Lazzaro, the courtier and Bembo in the Dialogo delle lingue. Lazzaro announces that Homer, Virgil and Cicero have an aesthetic beauty that causes a reaction within him. The courtier notices the same effect when he reads Boccaccio and concludes that the aesthetic effects produced are not caused solely by ancient languages, but that they are produced by the content and not the form. Bembo considers this to be false and suggests to the others that they read Virgil in the vulgar language, Homer in Latin and Boccaccio in French, assuring them that a similar aesthetic effect will not be produced.

Du Bellay, in renouncing the standard approach to antiquity, direct translation, expresses a new approach, innutrition. It is the means that had been used by the Romans to enrich their language:

Si les Romains n'ont vaué à ce labour de traduction, par quelz moyens donques ont ils peu ainsi enrichir leur langue, voyre à l'égaller quasi à la greque? Imitant les meilleurs auteurs grez, se transformant en eux, les devantant: et apres les avoir bien digerez, les convertissant en sang et nourriture, se proposant chacun selon son naturel, et l'argument qu'il voudrait elire, le meilleur aucteur, dont ils observoient diligemment toutes les plus rares, et exquisés vertuz, et icelles comme Grephe, ainsi que j'ai dict devant,



entoint, et appliquoint à leur langue. Cela faisant les Romains ont baty tous ces beaux ecriz, que nous louons, et admirons si fort: egalant ores quelqu'un d'iceux, ores le preferant aux grecz. Mais entende celui qui voudra imiter, que ce n'est chose facile de bien suyvre les vertuz d'un bon auteur, et quasi comme se transformer en luy, veu que la nature mesme aux choses, n'a sceu tant faire que par quelque notte, et difference elles ne puissent estre discernées. 15

This theory of imitation, although not directly translated from a specific Italian text, is, in all probability, based on sixteenth century Italian theories of imitation. Bembo, della Mirandole, Calcagnini, as well as Bartolomeo Ricci in his De imitatione libris, all dealt directly with this same theory. In the 1545 edition of Ricci's work the theory is stated as follows:

Cum videret Vergilius quantam universa Graecia ex tribus praeclaris scriptoribus, Theocrito, Hesiodo, atque Homero, gloriam consequeretur, minime contentus si eorum quemvis in suo genere tantus aequasset, omnia unus in se experiri est ausus: quod quidem ingens onus ita validis humeris sustinuit, ut quo Graeci suum singuli, ac per se quisque, hic solus tria illa scribendi genera fortiter, ac summa cum omnium laude in Latium provexerit. 16

It is from his reading of fifteenth century Italian texts that du Bellay, in all probability, acquired the poetic of the Pleiade, yet the specific author or authors are not known. Pierre Villey postulates that the author is Luigi Alamanni. (No detailed study has been undertaken, to my knowledge, in an attempt to verify Villey's hypothesis.) Du Bellay's servile imitation of Sperone Speroni in the defense of the vulgar French, wherein all the ideas are borrowed and where entire pages are copied from the Italian, and his studies of fifteenth century Italian literature make the possibility of a direct Italian source for the new poetic more than an unfounded hypothesis.

The Défense et illustration de la langue française, both the defense of the vulgar French and the new poetic, is thus a work

wholly Italian in inspiration. The principals expressed therein will serve du Bellay and other members of the Pleiade throughout their literary careers.

L'OLIVE

The fifty sonnets of the first edition of the Olive, published in 1549, the same year as the Défense et illustration de la langue française, represent the first major published poetic work of the Pléiade. Du Bellay, realizing perhaps that the source of his inspiration was quite clear, openly affirmed in the preface his debt to Italian literature:

Si je ne craignais que le prologue fust plus long que la farce, je respondroy volontiers à ceux, qui congnoissans Pétrarque de non seulement, diront incontinent que je l'ay desrobé, que je n'apporte rien du mien, non pour autre raison sinon qu'il a escript des sonnets et moy aussi. Vrayement je confesse avoir imité Petrarque et non luy seulement, mais aussi l'Arioste et d'autres Italiens: pource qu'en l'argument que je traicte, je n'en ay point trouvé de meilleurs. Et si les anciens Romains, pour l'enrichissement de leur langue, n'ont le semblable en l'imitation des Grecz, je suis content n'avoir point d'excuse. Non que je me vante d'y avoir bien fait mon devoir: mais j'espère que ce mien petit essay donnera occasion de faire d'avantaige à tant de bons esprits dont la France est aujourd'huy ennoblye. 17

The great popularity of the collection prompted du Bellay to expand the number of sonnets from fifty to one hundred and fifteen in the second edition which appeared in 1550. In the preface to the second edition of the Olive the openly affirmed debt to Italian literature has been deleted. Pierre Villey explains the deletion as follows: "Quand on lit entre les lignes de la préface de la deuxième édition, on devine que les imitations de du Bellay avaient été découvertes (dans la première édition) et lui avaient été reprochées. Il semble même qu'en parlant des sonnets de l'Olive les ennemis du poète avaient prononcé le mot 'pièces rapportées.' Très piqué, il défendit son originalité avec une singulière adresse." 18 Du Bellay explained any textual similarities as mere reminiscences that occurred to him while writing:

Si par la lecture des bons livres, je me suis imprimé quelques traictz en la fantaisie, qui après, venant à exposer mes petites conceptions selon les occasions qui m'en sont données, me coulent beaucoup plus facilement en la plume qu'ils ne me reviennent en la memoire, doit on pour ceste raison les appeller pieces rapportées? Encor' diray-je bien que ceux qui ont leu les oeuvres de Virgile, d'Ovide, d'Horace, de Pétrarque, et beaucoup d'autres, que j'ay leuz quelquefois assez negligement trouverront qu'en mes esscriptz y a beaucoup plus de naturelle invention que d'artificielle ou supersticieuses imitations. . . . Je me suis beaucoup travaillé en mes ecriz de ressembler aultre que moymesmes; et si en quelque figures et facons de parler à l'imitation des estrangers, aussi n'avoit aucun loy ou privilege de le me deffendre. 19.

Despite these statements affirming originality Du Bellay borrowed from more than thirty five Italian poets in writing the Olive. His primary sources were the works of Ariosto, Petrarch and the Bembist poets. Ludovico Ariosto, whose Orlando furioso was reprinted 136 times between 1532 and 1560, represented for the Pleiade "l'antipode de Pétrarque, bien qu'en réalité l'on ait imité assez souvent, dans l'oeuvre du premier, des vers lyriques où il ne faisait qu'imiter à son tour, la leçon de ce maître commun. Il n'est pas moins vrai qu'il reste la personification d'un idéal poétique différent, et c'est surtout son caractère sensuel qui lui gagna les sympathies des lecteurs français." <sup>20</sup> Du Bellay was first exposed to the works of Ariosto at the Collège de Coqueret in 1547. The attraction of du Bellay to the writings of Ariosto was immediate: "Il trouvait exprimé par cet auteur mieux encore que Pétrarque, qui restait trop loin de la réalité, ce mélange d'idéal et de sensuel qui transparait dans ses propres vers." <sup>21</sup> Du Bellay rapidly assimilated what he found expressed in the Orlando furioso, for within three years of his initial exposure to Ariosto, he put in sonnet form in the Olive all of the amorous discourses of Bradamante and Ruggiero from the Orlando furioso.

Ariosto, unlike Petrarch, remained a constant source of inspir-



ation for the Pléiade. It is he who supplied the "sincérité et l'intérêt que manquent aux pétrarquistes italiens de la même époque"<sup>22</sup> and it was largely through the influence of Ariosto's works that the Pléiade moved farther and farther from the Petrarchism of Petrarch. "C'est lui (Arioste) qui les (la Pléiade) encourage à chanter hardiment l'amour sensuel; et c'est sous son influence principalement que leur pétrarquisme s'éloigna si fort de Pétrarque."<sup>23</sup> The petrarchism of the Olive is thus primarily the doctrine of Petrarch as it was interpreted by Ariosto.

Even though du Bellay preferred the content of Ariosto's petrarchism to that of Petrarch, evidences of Petrarch's writings are found in the Olive. In matters of form, however, du Bellay preferred the forms of the master, as it was expressed and interpreted by Bembo and his followers. The monotonous forms that Tebaldeo and Seraphino had given to petrarchism had almost succeeded in destroying the delicate and varied forms of Petrarch. The sonnet had become an epigram expressed in popular language. Bembo, in opposition to the weakened forms of Tebaldeo and Seraphino, advocated a return to the original forms of Petrarch. The proposed reforms of Bembo attracted to him many followers and the city of Venice soon became the center of bembism. The group of more than 100 poets published in 1545 an anthology of their works which represented the culmination of the purified petrarchism of Bembo, the Rime diversi de molti eccellentiss autori nuovamente raccolti. The immediate success of this anthology caused it to be reprinted three times in four years; a second book which appeared in 1548 was also reprinted several times. These works served du Bellay and the Pléiade as a major source.

The extent of du Bellay's reliance on the works of Ariosto, Petrarch and the bembist poets can be seen from the following material

which has been synthesized from the works of Henri Chamard, Peirre Villey, Joseph Vianey and Alice Cameroon. <sup>24</sup> The following sonnets in the Olive are based on the Orlando Furioso and on the Opere minori in verso e in prosa di Lodovico Ariosta ordinate e annotate per cura di Filippo-Luigi Polidori, Florence, 1857:

- Olive, sonnet 5--tercets translated from the tercets of Ariosto's sonnet 2
- |   |   |  |
|---|---|--|
| " | " | 7--translation of Ariosto's sonnet 22  |
| " | " | 8--translation of Ariosto's sonnet 7   |
| " | " | 10--imitated from Ariosto's sonnet 6   |
| " | " | 11--imitated from Ariosto's sonnet 17  |
| " | " | 18--imitated from Ariosto's sonnet 12  |
| " | " | 30--translation of one of Ariosto's sonnets  |
| " | " | 33--first quatrain and the two tercets imitated from Ariosto's sonnet 10   |
| " | " | 39--borrowed from Ariosto, Orlando furioso, LXIII-LXIV, message de Bradamante a Roger, milieu.                                     |
| " | " | 78--tercet 1, l. 3, similar to Ariosto, O.F. VII, xvi.   |
| " | " | 93--translation of O. F., XLIV, lxi  |
| " | " | 99--tercet 2, l. 3, imitated from O. F. XXXI, v.   |
| " | " | 25--translation of O. F. XXIII, cxxv-cxxvi, complaint of Orlando learning of the loves of Angelique and Medor.                     |
| " | " | 29--borrowed from O. F., XLIV, lxxv-lxxvi, message of Bradamante to Roger.   |
| " | " | 31--second quatrain and both tercets freely imitated from O. F., XLV, xxxviii-xxxix, lament of Bradamante on the absence of Roger. |
| " | " | 35--borrowed from Ariosto's O. F. XLIV, lxi-lxii, message from Bradamante to Roger.  |
| " | " | 37--tercets translated from O.F. XXXII, complaint of Bradamante.   |

- Olive, sonnet 42--almost a complete translation of O. F.,  
XXXIII, cxxvii.
- " " 47--translation of O. F. XXXIII, lxiii-lxiv,  
complaint of Bradamante waken up from a dream  
where she has seen Roger.
- " " 59--quatrain 1, l. 1, based on Ariosto's Sonnet  
XVII.
- " " 71--inspired from O. F. VII, xi-xiv, portrait of  
Alcine.
- " " 97--imitated from O. F. l, xlii-xliii, complaint  
of Sacripant who is not lived by Angelique.
- " " 6--based on Ariosto's 10th madrigal.
- " " 28--based on O. F., XXXIII, Bradamante's wish  
to sleep forever.
- " " 84--based on a prose passage in Sannazaro's  
Arcadia, prosa settima.

The following sonnets of the Olive are based on the Rime di Francesco  
Petrarca, restituite nell'ordine e nella lezione del testo originario  
da Giovanni Mestica, Florence, 1896:

- Olive, sonnet 5-- quatrains imitated from the quatrains of  
Sonnet 3 of Petrarch.
- " " 17--quatrain 1, l. 2 based on Petrarch's sonnet 141
- " " 26--antithetical development as in Petrarch's  
sonnet CIV
- " " 31--first quatrain taken from the beginning of  
Petrarch's sonnet IX
- " " 33--second quatrain imitated from the beginning  
of Petrarch's sonnet XLVII
- " " 36--quatrain 1, l. 4, image taken from Petrarch's  
43rd canzone, XLIII, v-x
- " " 54--quatrain 1, l. 1 is similar to Petrarch's  
sonnet CXXXI
- " " 55--development by apostrophe as in Petrarch's  
sonnet CXXVIII
- " " 61--tercet 2, l. 3 based on Petrarch's sonnet CCIX
- " " 68--first quatrain translated from the first  
quatrain of Petrarch's sonnet VI



Olive, sonnet 70--first quatrain and second tercet taken from the first quatrain and the second tercet of Petrarch's sonnets XIX and CLXXIV

- " " 77--freely inspired from Petrarch's sonnet CXXIX
- " " 88--quatrain 1, l. 1, similar to Petrarch's sonnet CCLXXXVIII
- " " 103--inspired by Petrarch's sonnet CXCV
- " " 93--translation of Petrarch's sonnet 193
- " " 69--Translation, except the last tercet from Petrarch's sonnet CXCVII
- " " 94--translation of Petrarch's sonnet CXXXIV
- " " 89--imitated, except the second tercet, from Petrarch's sonnet CCLXIX
- " " 27--imitated from Petrarch's sonnet CLXXXVII; quatrain 2, l. 4 taken from Petrarch's sextine VII, 3-6.
- " " 96--Development by enumeration as in Petrarch's sonnet CCLXXI
- " " 67--quatrains translated from those of Petrarch's sonnet CXX
- " " 62--imitated from Petrarch's sonnet CCIX
- " " 84--quatrain 1, l. 1, similar to Petrarch's sonnet XXVIII
- " " 85--first quatrain imitated from the first quatrain of Petrarch's sonnet CXLVIII
- " " 63--quatrains freely imitated from those of Petrarch's sonnet 2

The following sonnets of the Olive are copied from sonnets in the Rime diverse di molti eccellentiss autori nuovamente raccolte. Libro primo, con nuova, additione ristampato. In Venetia appresso Gabriel Giolito di Ferrari, MDXLVI:

- Olive, sonnet 2--translated from a sonnet by Francesco Sansovino, Giolito, 224.
- " " 3--based on a sonnet of Giovanni Guidiccioni, Giolito, 155.



Olive, sonnet 9--first quatrain and first tercet imitated from the first quatrain and second tercet of a sonnet by Baldessar Castiglione, Giolito, 194

- " " 13--freely imitated from a sonnet by Giovanni Mozzarello, Giolito, 85
- " " 19--freely imitated from a sonnet by Vincenzo Martelli, Giolito, 20
- " " 20--Imitated from a sonnet by Giovanni Mozzarello, Giolito, 70
- " " 24--translated from a sonnet by Battista dalla Torre, Giolito, 103
- " " 26--quatrain 2, l. 1, similar to Bembo's sextine 1, Canzone 111, 19
- " " 38--quatrain 1, l. 1, similar to the beginning of a sonnet by Francesco Molza, Giolito, 113
- " " 41--imitated from a sonnet by Bernardino Tomitano, Giolito, 280
- " " 43--freely imitated from a sonnet by Francesco Coccio, Giolito, 355
- " " 48--freely imitated from a sonnet by Guilio Camillo, Giolito, 58
- " " 49--freely imitated from a sonnet by Thomaso Castellani, Giolito, 43
- " " 52--imitated from a sonnet by Lelio Capilupi, Giolito, 359; quatrain 1, l. 1, borrowed from a song of Thomaso Castellani, Giolito, 52
- " " 54--inspired from the beginning of a canzone of Vincenzo Quirino, Giolito, 195-96
- " " 57--development of the first quatrain of a sonnet by Fortunio Spira, Giolito, 211
- " " 58--imitated from a sonnet by Amanio, Giolito, 41
- " " 66--tercet 2, l. 1, taken from a song by Camillo Caula, Giolito, 347
- " " 67--tercet 2, l. 3, taken from the end of sonnet CXXIII by Bembo, Giolito, 10
- " " 73--freely inspired from a sonnet by Attaviano Salvi, Giolito, 303

Olive, sonnet 76--tercet 2, l. 3, taken from a sonnet by  
Fortunio Spira, Giolito, 213

- " " 78--same general idea and same movement as in  
a sonnet by Bembo
- " " 84--inspired by Sannazzaro's *prosa settima*
- " " 86--based on a sonnet by Guidiccione, Giolito,  
170
- " " 96--based on a sonnet by Tolomei, Giolito, 356
- " " 98--translated from a sonnet by Claudio Tolomei,  
Giolito, 361
- " " 99--imitated from a sonnet attributed to Antonio  
Mezzabarba, Giolito, 294; the sonnet was  
written by Luigi Tansillo
- " " 100--imitated from a sonnet by Bernardino Daniello,  
Giolito, 316; quatrain 1, l. 4, similar to  
a line from a song by Aurelio Vergerio, Gio-  
lito, 159

The following sonnets in the Olive are taken from the Rime di diversi  
nobili huomini et eccellenti poeti nella lingua thoscana. Nuovamente  
ristampate. Libro secondo. In Vinegia, appresso Gabriel Giolito de  
Ferrari, MDXLVIII:

- Olive, sonnet 4--last tercet from a sonnet of Bernardo Accolti,  
Giolito, 155
- " " 23--quatrains translated from the quatrains of  
a sonnet by Antonio Francesco Rinieri, Giolito,  
20
- " " 64--inspired by a sonnet of Carlo Zancharuolo,  
Giolito, 94
- " " 65--imitated from a sonnet of Bartolomeo Gottifreddi,  
Giolito, 93
- " " 80--translated from a sonnet by Pietro Barignano,  
Giolito, 62
- " " 83--inspired by a sonnet of Antonio Francesco  
Rinieri, Giolito, 22
- " " 87--imitated from a sonnet by Girolano Volpe,  
Giolito, 55
- " " 91--imitated from a sonnet by Bernardino Tomitano,  
Giolito, 39; also from a sonnet of an unknown  
author, Giolito, 133

Olive, sonnet 110--translation of a sonnet of an unknown author, Giolito, 128

" " 113--quatrain 1, l. 4, imitated from the lines of a song by Aurelio Vergerio, Giolito, 159

Of the 115 sonnets in the complete Olive, approximately 90 have their sources in either Ariosto, Petrarch, or in the bembist poets. The remaining 25 sonnets, although specific textual proof has not yet been found, are, in all probability, based on Italian sources. Sonnet 12 of the Olive, for example, a sonnet whose specific source has not yet been found, is similar in content to hundreds of sonnets whose sources are, without doubt, Italian:

O de ma vie à peu près expirée  
Le seul filet! yeux, dont l'aveugle archer  
O bien sceu mil' et mil' flèches lascher,  
Sans qu'il en ait oncq' une en vain tirée.

Toute ma force est en vous retirée,  
Vers vous je vien' ma guérison chercher,  
Qui pouvez seulz la playe dessecher,  
Que j'ay par vous (ô beaux yeux!) endurée.

Vous êtes seulz mon étoile amyable,  
Vous pouvez seulz tout l'ennuy terminer,  
Ennuy mortel de mon âme offensée.

Vostre clarté me soit doncq' ritoable,  
Et d'un beau jour vous plaise illuminer  
L'obscur nuyt de ma triste pensée. 25

The preceding sonnet as well as those whose source has not yet been found are, I believe, based on Italian works. The location of these sources is a matter that will require much extensive and further research. This hypothesis is supported, I believe, by du Bellay's servile method of translation and imitation, which can be seen from the following examples; Sonnet 94 of the Olive is a translation of Petrarch's sonnet 134: (Petrarch's sonnet appears in parentheses after the sonnet by du Bellay)--



Quand voz beaur yeulx amour en terre incline,  
 (Quando amore i begli occhi a terra inchina)  
 Et voz espriz en un soupir assemble  
 (E i vaghi spirti in un sospira accoglie)  
 Avec ses mains, et puis les desassemble  
 (Con le sue mani, e poi n voce gli scioglie)  
 D'une voix clere, angélique et divine,  
 (Chiara, soave, angelica, divina;)

Alors de moy une doulce rapine,  
 (Sento far del mio cor dolce rapina;)  
 Se faict en moy: je me pers, il me semble  
 (E si dentro cangiari pensieri e voglie,)  
 Que le penser et le vouloir on m'emble  
 (Ch' i' dico; or fien di me l'ultime spoglie,)  
 Avec le coeur, du fond de la poitrine.  
 (Se' l ciel si onesta morte mi destina.)

Mais ce doulx bruit, dont les divins accens  
 (Ma' l suon, che di dolcezza i sensi lega,)  
 Ont occupé la porte de mes sens,  
 (Col gran desir d'udendo esser beata,)  
 Retient le cours de mon âme ravie.  
 (L'anima, al dipartir presta, raffrena.)

Voilà comment sur le mestier humain  
 (Così mi vivo, e così avvolge e spiega)  
 Non les trois soeurs, mais amour de sa main  
 (Lo stame de la vita che m' e data)  
 Tist et retist la toile de ma vie  
 (Questa sola fra noi del ciel sirena) 26

Sonnet 43 of the Olive is freely inspired from a sonnet of Francesco

Occio:

Penser valage et leger comme vent,  
 (Veloce mio pensier vago e possente,)  
 Qui or'au ciel, or'en mer, or'en terre  
 (Che gran spatio di ciel, d'acqua e di terra)  
 En un moment cours et recours grand erre,  
 (Trascorri in un momento e gui sotterra)  
 Voir au sejour des ombres bien souvent.  
 (Non ti e negato penetrar sovente:)

Et quelque part que voisies t'eslevant  
 (Et spesso mostri a l'alma dolcemente)  
 Ou rabaissant, celle qui me faict guerre,  
 (La donna che l mio cor si tolse, e l serra)  
 Celle beauté tousjours devant toy erre,  
 (Nel carcere d'amore, e in lunga guerra)  
 Et tu la vas d'un leger pie suyvant.  
 (Di gelata paura arde la mente;)



Pourquoy suis-tu (ô penser trop peu sage!)  
 (Quanto sei vano e vanamente grato,)  
 Ce qui te nuist? pourquoy vas-tu sans guide  
 (Poi che conteso n'e'teco venire)  
 Par ce chemin plein d'erreur variable?  
 (Et narrare a Madonna il mio dolore)

Si de parler au moins eusses l'usage,  
 (O se potessi tu parlare e dire)  
 Tu me rendrois de tant de peines vide,  
 (Il grave affanno mio, l'intenso ardore,)  
 Toy en repos, et elle pitoyable.  
 (Foresti lei pietosa et me beato.) 27

The preceding two examples of imitation in the Olive illustrate clearly du Bellay's reliance on Italian texts. It is a type of imitation practiced by du Bellay in writing all of the sonnets of the Olive. Much extensive and further research will be necessary, however, to locate the specific Italian texts used by Du Bellay in writing all of the sonnets of the Olive.

A certain evolution of thought is undergone by du Bellay in writing the sonnets of the Olive. Throughout the first 100 sonnets the poet remains, as all petrarchan lovers, "dououreux et ravi aux pieds de la belle inhumaine." 28 The last 15 sonnets of the collection, however, show that the poet's conception of love is beginning to undergo a change. The lover is confronted by a rival (sonnet 100) whom the jealous poet refers to as a "charongne puante, un monstre." The beloved, having given herself to a rival, becomes ill and without any hope for a cure she dies. The poet in a state of sorrow and despair seeks consolation in religion and "toute la fin du recueil s'élève vers le Père céleste, au temple éternel de la pitié; là près de celui qui en mourant triomphe de la mort. Et c'est seulement à cette heure chrétienne que le poète monte du pétrarquisme au platonisme pour faire rever son âme emprisonnée. Ce n'est plus dans l'inquiétude que s'achève le livre, mais dans la sérénité profonde

de l'apaisement." <sup>29</sup> Du Bellay's inspiration has thus evolved from petrarchanism to platonism; a platonism that in 1552 would ultimately reach its climax in the XIII sonnets de l'honneste amour and in the Élégie.

### LES XIII SONNETS DE L'HONNETE AMOUR

In the 1552 edition of the Recueil de poésie du Bellay included the XIII sonnets de l'honnête amour, wherein "idées et style, tout derivait des Erreurs amoureuses de Pontus de Tyrard." <sup>30</sup> These sonnets, based on the work of a French author who in all probability extracted them from an Italian source, form a particularly important phase in du Bellay's changing conception of love. It is now not a passion confined to the person of the beloved, but to her honor; so that the courtship takes on a lofty spiritual meaning. "In these sonnets the poet has mounted the platonic ladder from the contemplation of outward beauty to that of a celestial idea which is one with moral perfection." <sup>31</sup> Du Bellay, writing with the same ardeur as in the Olive, now refines his conception of love--love "doit être une contemplation d'âme et du Bellay, sur les pas de Tyrard, platonise." <sup>32</sup> The tone of the thirteen sonnets is set in the first poem of the collection which Robert Merrill explains as follows: "The poet, having described the power of love, which in his early works he did not well understand or comprehend, has met with such favor from his master as to be consecrated the priest of his honor; the human and worldly affection has been sublimated to a celestial quality and no longer does the poet celebrate things mortal but this inward eye is directed to the contemplation of utter virtue." <sup>33</sup>

In the second sonnet the poet expresses a preference for his lady's heaven-descended spirit and not her physical beauties. This platonism is carried to an even higher level in the fourth sonnet, wherein the androgyne of the hearts of the lover and the beloved unite in perfect union:

Le premier feu de mon moindre plaizir  
Fait halleter mon alteré dezir:  
Puis de noz cœurs la celeste androgyne. <sup>34</sup>



In the fifth sonnet the poet is led to a celestial paradise  
by his lady's eyes:

Ce paradis, qui souspire le b  sme,  
D'une ang  lique et sainte gravit  ,  
M'ouvre le ryz, mais bien la Deit  ,  
O   mon esprit divinement se p  sme.

Ces deux soleilz, deux flambeaux de mon ame,  
Pour me rejoindre    la Divinit  ,  
Percent l'absurde de mon humanit  ,  
Par les rayons de leur jumelle fl  me.

O cent fois donq et cent fois bienheureux  
L'heureux aspect de mon astre amoureux!  
Puis que le ciel voulut    ma naissance

Au plus divin de mes affections  
Par l'allambic de voz perfections  
Tirer d'amour une cinqui  me essence. 35

In the ninth sonnet the platonic notion that love can create order  
from chaos recieves full expression:

L'aveugle Enfant, le premier n   des Dieux,  
D'une fureur saintement eslan  e  
Au viel c  os de ma jeune pens  e  
Darda les traicts de ses tou'-voyans yeux:

Alors mes sens d'ung discord gracieux  
Furent liez en rondeur ballenc  e,  
Et leur beaut   d'ordre egal dispens  e  
Conceut l'esprit de la flamme des cieux.

De vos vertuz les lampes immortelles  
Firent briller leurs vives estincelles  
Par la vout   de ce front tant serain:

Et ces deux yeux d'une fuyte suyvie  
Entre les mains du Moteur souverain  
Firent mouvoir la sph  re de ma vie. 36

The thirteenth sonnet is dedicated to the poet's mistress, whose  
perfect soul is returning to be reunited with its original:

Puis que la main de la saige nature  
Bastit ce corps, des graces le sejour,  
Pour embellir le beau de nostre jour  
Du plus parfait de son architecture:



Puis que le ciel trassa la portraiture  
De cet esprit, qui au ciel faict retour,  
Habandonnant du monde le grand tour  
Pour se rejoindre a sa vive peinture:

Puis que le Dieu de mes affections  
Y engrava tant de perfections,  
Pour figurer en cete carte peinte

L'astre bening de ma fatalité,  
J'appen' ce voeu a l'immortalité  
Devant les pieds de vostre image sainte. 37

Du Bellay's evolution to a platonic conception of love, which was begun in the closing 15 sonnets of the Olive and developed in the XIII sonnets de l'honnête amour, reaches a climax in the Élégie, published in 1553 in the second edition of the Recueil de poésie. The specific source of inspiration of the Élégie is not known, yet one can conjecture that it is Italian. Regardless of the source, the Élégie is of primary importance for the place it holds in du Bellay's evolution from petrarchanism to platonism.

The Élégie is freed completely of petrarchist speech and very thoroughly of petrarchist thought. The poem, referred to by Merrill as the fullest expression in the history of love which is platonic, appeared only four years after the Olive, the climax of du Bellay's petrarchanism. It brought out in detail, as Merrill indicates, the way in which the principle that love is to be directed towards virtue and celestial truth might be expected to work under a given set of circumstances and with an orthodox pair of lovers. Merrill concludes that it would be difficult to carry the platonic theory to a higher degree without falling on the one hand into pedantry and on the other into mawkishness. It is not the gusty and unhappy passion of the petrarchans but "a love which soars above the pettiness of everyday existence, a love purged of carnal and temporal emotions which gives the soul strength and tranquility not otherwise to be attained." 38

The following passage from the Élégie shows du Bellay's ultimate acceptance of platonic doctrine:

Ce n'est un joug qui captive mon ame  
Soubz le lyen d'une impudique flamme:  
Mais c'est un joug d'amitié conjugale,  
Qui d'une foy honnestement égale  
Separe en deux celle chaste amitié,  
Dont vous avez la premiere moitié,  
Ceste moitié que vous avez pour gaige,  
Long temps y a que l'eustes en partage,  
Et ce fut lors qu'amour et fermeté  
Me firent serf de vostre honnestité,  
L'autre moitié, celle qui l'ha saisie,  
Croyez qu'elle ha si bien esté choisie,  
Qu'autre ne peult mieulx qu'elle meriter  
L'honneste amour que je vous veulx porter.<sup>39</sup>

The climax of platonism in the works of du Bellay, then, appeared in the Recueil de poésie of 1553. Appearing in the same collection was also du Bellay's formal renunciation of petrarchan doctrine, the ode, A une dame, latter called Contre les petrarquistes, when published with the Jeux rustiques in 1558.

CONTRE LES PETRARQUISTES

The ode, Contre les pétrarquistes, is referred to by Vianey as a "protestation de l'esprit national contre une littérature importée de l'étranger."<sup>40</sup> In the ode, du Bellay dismisses such works as his own Olive and the Rime di diversi as examples of hollow rhetoric. He then launches a broadside against all petrarchan conventions. "Il raille d'abord les emphases et les antithèses, puis ce sont les vains portraits, éternelles répliques d'un vieil original; ce sont ensuite les perpétuelles invocations à une nature, toujours pareille et jamais réelle; ce sont encore les déguisements mythologiques, les images géométriques, astronomiques, mécaniques et géographiques."<sup>41</sup> These conventions, all Italian in origin and all borrowed from Italian texts by du Bellay in writing in his earlier works, are now held up to ridicule; yet, ironical as it seems, du Bellay is in all probability using Italian texts as the basis for his refutation of these petrarchan conventions in French literature. Du Bellay, according to Vianey, would not have dared to renounce and ridicule that which had been done by the leading Italian Renaissance poets had the Italians not given him the material with which to do so. Thus du Bellay once again turned to Italian works as a source of reference; he utilized the writings of those Italians who had held up to ridicule the works of the bembist poets, namely, Nicolas Franco, Aretino, Berni, Lasca, and Mauro.

Franco, in ridiculing the petrarchist poets, remarked in a letter published in 1552: "Voulez-vous savoir ce que c'est qu'un pétrarquiste? C'est quequ'un qui ne sait pas faire un sonnet sans voler des vers."<sup>42</sup> In another letter he satirically summed up petrarchanism as follows: "Je vois en un clin d'oeil des montagnes,



des collines, des coteaux, des compagnes, des plaines, des mers, des fleuves, des fontaines, des rives, des gouffres, des près, des fleurs, des fleurettes, des roses, des herbes, du feuillage, des valeés, des souffles, des vents, des rivages, des bergers, des eaux cristallines, des bêtes, des oiseaux, des poissons, des serpentes, des moutons, des étoiles, le paradis, le ciel, la lune, les étoiles, le soleil, les anges, les ombres, et les nuages." <sup>43</sup> Aretino made the following attack on petrarchanism: "Si je ne suis pas les traces de Boccacce et de Pétrarque, ce n'est pas par ignorance, car je sais fort bien ce qu'ils valent, mais pour ne pas perdre mon temps, ma patience et ma réputation dans la folie de vouloir me transformer en eux, ce qui n'est pas possible." <sup>44</sup> A similar satiric tone is prevalent in the works of Berni and his followers, Lasca and Mauro. Lasca ridiculed petrarchanism in the following manner: "Qui veut fuir la mélancolie, lise de grâce, mon oeuvre; elle lui remplira le coeur de toute douceur car ici on n'entendra pas caquetter le merle Bembo ni coasser la corneille Pétrarque." <sup>45</sup> Mauro, in the anthology of the school of Berni, the Opere piacevole, satirically regrets the fact that he is not a petrarchist "dont les vers étaient tout bordés d'or et de soie, qui étaient toujours dans leurs cabinets de travail tenant les muses par les cheveux pour leur faire cracher des sentences gentillettes et élégantes." <sup>46</sup> The tone and nature of the satire in the Opere piacevole as well as in the works of Aretino and Franco, which du Bellay certainly read, as Vianey has shown, led du Bellay to compose his famous ode Contre les pétrarquistes:

J'ay oublié l'art de Pétrarquizer,  
Je veulx d'Amour franchement deviser,  
Sans vous flatter, et sans me déguiser:  
Ceulx qui font tant de plaintes,  
N'ont pas tant de peine la moitié,  
Comme leurs yeux, pour vous faire pitié,  
Jettent de larmes feintes. . . <sup>47</sup>



Vianey, in summarizing the influence of Italy on du Bellay in writing the ode against petrarchanism says: "On le voit, c'est par l'Italie que duBellay fut invité à bruler l'idole du pétrarquisme que la France après l'Italie avait si dévotement adorée, et c'est l'Italie qui lui donna le ton convenant à ce genre de persiflage. Tout alors avait des origines italiennes, jusqu'aux mouvements de révolte contre l'influence de l'Italie." 48

Shortly after his renunciation of petrarchanism du Bellay is sent to Rome in the service of Jean du Bellay. His separation from his beloved France for three years supplied him with the inspiration and material for his last three important works, Les Antiquités de Rome, Les Regrets, and Les Jeux rustiques.

LES ANTIQUITES DE ROME

The originality of du Bellay in writing Les Antiquités de Rome is, as in his works written prior to his 3 year stay in Rome, slight. "Il n'a guère fait qu'y réunir ce qu'avaient dit de plus intéressant, sur la majesté de Rome et sur la mélancolie de ses ruines, quelque poètes anciens et modernes." <sup>49</sup> With respect to specific textual sources, it is the Latin poets Virgil, Horace, Ovid and Lucan who provided du Bellay with the majority of his material for Les Antiquités de Rome; his heavy reliance on the Latin poets is caused, in part, by the fact that there were few existing Italian sonnets written on the ancient majesty of Rome. The few existing Italian sonnets were, however, used by du Bellay as bases for sonnets in Les Antiquités de Rome. Guidicconi's sonnet on the ancient majesty of Rome (Rime di diversi, 1545, p. 144) is the basis of du Bellay's sonnet 17; and Sannazzaro's sonnet 4 is the basis of sonnet 14. Sonnet 7 of Les Antiquités de Rome is a translation of a sonnet in the second book of the Rime di diversi without a signature, which has been attributed to both Castiglione and Guidicconi:

Superbi colli, e voi sacre ruine  
Che'l nome sal di Roma anchor tenete;  
Ahi che reliquie miserande havete  
Di tante anime eccelse e pellegrine

Theatri, archi, colossi, opre divine  
Triumphal pompe gloriose e liete,  
In poco cener pur converse sete  
E fatte al vulgo vil favola al fine.

Così se ben'un tempo, al tempo guerra  
Fanno l'opere famose, a passo lento:  
E l'opre, e i nomi insieme il tempo atterra

Vivro dunque fra miei martir contento,  
Che se'l tempo da fine a ciò ch'è in terra,  
Dara forsi anchor fine al mio tormento.<sup>50</sup>

The preceding sonnet from the Rime di diversi was used by du Bellay as the basis for his sonnet 7:

Sacrez costeaux, et vous saintes ruines,  
Qui le seul nom de Rome retenez,  
Vieux monuments, qui encore soustenez  
L'honneur poudreux de tant d'ames divines:

Aroz triomphaux, pointes du ciel voisines,  
Qui de voir le ciel mesme estonnez,  
Las, peu à peu centre vous devenez,  
Fable du peuple et publiques rapines!

Et bien qu'au temps pour un temps facent guerre  
Les bastiments, si est-ce que le temps  
Oeuvres et noms finablement atteré.

Tristes desirs, vivez donques contents:  
Car si le temps finst chose si dure,  
Il finira la peine que j'endure. 51

In addition to these very direct uses of Italian texts, the indirect influence of Italian thought is felt throughout the collection. "Si du Bellay ne leur (les poètes italiens) a pas pris un grand nombre de détails, c'est eux qui lui ont suggéré l'idée de chanter en sonnets les ruines de Rome."<sup>52</sup> Among the indirect Italian influences were the Latin works of Sannazzaro, who wrote an elegy on the ruins of Cumae, and the Latin writings of Janus Vitalis, who wrote on the ancient majesty of Rome. These works, in all probability, du Bellay read during his stay in Rome. The most important indirect influence is, however, the result of du Bellay's attempt to regain, with the Antiquités de Rome, the popularity that was his before his departure for Rome as a result of the Olive. It is for this reason that du Bellay, despite his renunciation of petrarchan love, used certain petrarchan poetic techniques throughout Les Antiquités de Rome.

These techniques and common places, formerly used in reference to the poet's lady, are used in Les Antiquités de Rome in reference to that ancient city. In sonnet 5, for example, du Bellay praises



ancient Rome in the same manner that a petrarchan lover would praise his beloved:

Qui voudra voir tout ce qu'on peu nature  
L'art et le ciel, Rome, te vienne voir 53

A similar means of expression was formerly used by du Bellay to praise the beauty of his lady:

Si le pinceau pouvait montrer aux yeulx  
Ce que le ciel, les Dieux et la Nature ont peint en vous. 54

In the tercets of sonnet 5 du Bellay, in describing the body and soul of ancient Rome, utilized the epitaphs that were written by the petrarchan poets when one of their fellow poets died: "Ce sonnet 5 est ainsi comme une épitaphe de Rome et chose curieuse, il ressemble étrangement à l'un des nombreux sonnets-épitaphes composé à l'occasion de la mort de Bembo." 55 The works of the poet Bembo, as well as the arts of Rome, are immortal, even though the bodies are dead:

Il Bembo e morto, il volgo grida e piange. . .  
Il Bembo vive e le sue opre il fanno  
Vivo da l'histro al Nil, dal Tago, al Gange 56

Le corps de Rome est dévalé. . .  
Mais ses escripts, qui son loz le plus beau  
Malgré le temps arrachent du tombeau,  
Font son idole errer parmy le monde. 57

What Ariosto said of Marganor in the Orlando Furioso (O.F., XXXVII, 110) du Bellay used to describe the city of Rome:

Come torrente che superbo faccia  
Lunga pioggia talvolta o nievi sciolte  
Va ruinoso, e gui da' monti caccia  
Gli arbori e i sassi e i campi e le ricolte,  
Vien tempo poi, che l'orgogliosa faccia  
Gli cade, e si le forze gli son tolte,  
Ch'un fanciullo, una femmina per tutto  
Passar lo puote, e spesso a piede asciutto. 58

An identical technique is used by du Bellay to describe ancient Rome:

Comme on passe en été le torrent sans danger,  
Qui souloit en hiver estre roy de la plaine,



Et ravir par les champs d'une fuite hautaine  
L'espoir du laboureur et l'espoir du berger; . . .

Ainsi cueilx qui jadis souloient à teste basse,  
Du triomphe Romain la gloire accompagner,  
Sur ces poudreux tombeaux exercent leur audace,  
Et osent les vaincuz les vainqueurs desdaigner. 59

Petrarchan descriptive techniques and conventions similar to those discussed above occur throughout Les Antiquités de Rome. Even though the specific textual sources are not known for many of the imitations, the Italian tradition of petrarchanism is everywhere in the collection. A similar use of Italian poetic techniques and thought is seen in Les Regrets and in Les Jeux rustiques.

### LES REGRETS

A declaration of originality, similar to the one found in the preface to the Olive, is made by du Bellay in the "Dédicace à M. d'Avanson, ambassadeur de France à Rome":

Je ne veulx feuilletter les exemplaires grecs,  
Je ne veulx retracer les beaux traicts d'un Horace  
Et moins veulx-je imiter d'un Petrarque la grace,  
Ou la voix d'un Ronsard, pour chanter mes regrets, . . .

Je me contenteray de simplement escrire  
Ce que la passion seulement me fait dire,  
Sans rechercher ailleurs plus graves arguments. . . 60

As in the Olive, du Bellay's declaration of originality in Les Regrets is, in all probability, false.

Four years before du Bellay's arrival in Rome, 1549, Alisandro Piccolomini published a collection of sonnets, the Cento sonetti, which, as Vianey has shown, du Bellay read during his stay in Rome. Piccolomini's collection contains "des pièces d'amour, une pièce pour le jeudi-saint avant la communion et une autre pour le vendredi-saint devant le crucifix, des satires contre divers personnages, très peu mechants, d'ailleurs, et où l'individu attaqué n'est jamais désigné que par un pseudonyme, des réflexions sur certains événements, comme le Concile de Trente, des billets à des amis et des confidences sur l'auteur lui-même--il se plaint d'être à Rome, privé de liberté, servant des seigneurs, prenant des cheveux blancs à ce metier, regrettant sa chère patrie, aspirant au jour où il reverra les douces collines de Sienne et où il reviendra lire en paix au murmure de leurs ruisseaux."<sup>61</sup> The striking similarity between Piccolomini's "journal intime" in sonnet form and Les Regrets has led Vianey to conclude that "les Cento sonetti de Piccolomini sont le premier crayon des Regrets." <sup>62</sup>

In addition to the sonnets of Piccolomini, du Bellay relied heavily, in writing Les Regrets, on the satiric sonnets that were popular in fifteenth century Italy. The specific Italian texts have not yet been located yet the similarity between the Italian satire and that used by du Bellay makes it very probable that du Bellay used Italian sources as the basis of the satiric sonnets in Les Regrets. The most important fifteenth century Italian writer of satiric sonnets was Burchiello, a florentine, "qui composait des vers satiriques en maniant le rasoir. . . Ces vers furent jugés si bons que les florentins donnèrent au barbier le non de ses vers, et comme le figaro de Florence faisait des vers à la 'burchia', on le baptisa Burchiello, et comme il fit école, on appela ses élèves les poètes burchiellesques."<sup>63</sup>

Similar to the sonnets of Burchiello and his group were the sonnets of Matteo Franco and Luigi Pulce, which described maliciously the rival cities of Venice, Milan and Naples,<sup>64</sup> and those of Seraphino dell'Acquilla, which satirically described the vices of the court of Rome.

The satiric sonnets of Burchiello, Franco, Pulce and Seraphino dell'Acquilla, as well as those of Piccolomini, thus provided du Bellay with much of the material for Les Regrets. In addition to the works of these poets, there are numerous indirect influences of the petrarchan poets, in the form of petrarchan conventions, in Les Regrets. As in Les Antiquites de Rome du Bellay used these conventions in an attempt to regain the popularity that was his before his departure for Rome as a result of the Olive.

In Les Regrets du Bellay lamented his separation from France in the same manner that a petrarchan poet would lament the death of



his lady or her simple ingratitude or her departure. The image of the lost lamb is used by Pamphilo Sasso in speaking of himself when separated from his beloved:

Comme le timide agneau qui se trouve abandonnée, remplit  
tous les lieux des lamentations de sa douleur, appelant  
sa mère; ainsi fais-je éloginé de ton beau visage; par les  
forêts, par les collines, par les monts, par les vallées,  
je vais criant. 65

What Sasso said of his beloved, du Bellay said of France in sonnet

9 of Les Regrets:

France, mère des arts, des armes et des loix,  
Tu m'as nourry long temps du lait de ta mamelle:  
Ores, comme un agneau qui sa nourrice appelle,  
Je remplis de ton nom les antres et les bois.

Si tu m'as pour enfant advoué quelquefois,  
Que ne me respons-tu maintenant, ô cruelle?  
France, France, respons à ma triste querelle;  
Mais nul, sinon Echo, ne respond à ma vois.

Entre les loups cruels j'erre parmy la plaine,  
Je sens venir l'hiver de qui la froide haleine  
D'une tremblante horreur fait herisser ma peau.

Las, tes autres aigneaux n'ont faute de pasture,  
Ils ne craignent le loup, le vent ny la froidure:  
Si ne suis-je pourtant le pire du troupeau. 66

A petrarchan would, in describing the state of his heart, use a series of antitheses, as in the following sonnet by Charisto:

Je suis qui me fuit et se cache, je fuis qui veut me  
faire content; je laisse la terre ferme pour semer sur  
le vent; je dédaigne le fruit et me pais de feuillage amer;  
malheureux alteré, je fuis l'eau; pouvant avoir du plaisir,  
je cherche du torment; à chaque instant on m'appelle et je  
n'entends point, mais j'appelle qui jamais ne me répond;  
dans les flammes, je devins une glace inerte et, au milieu  
de la neige, un feu ardent; je laisse le repos et poursuis  
la douleur. 67

Du Bellay describes his mundane life in Rome in the same manner:

J'ayme la liberté, et languis en service,  
Je n'ayme point la court, et me fault courtiser,  
Je n'ayme la feintise et me fault déguiser,  
J'ayme simplicité et n'apprens que malice;



Je n'adore les biens, et sers à l'avarice,  
Je n'ayme les honneurs et me les fault priser,  
Je veux garder ma foy, et me la fault briser,  
Je cherche la vertu et ne trouve que vice;

Je cherche le repos et trouver ne le puis,  
J'embrasse le plaisir, et n'esprouve que'ennuis,  
Je n'ayme à discourir, en raison je me fonde;

J'ay le corps maladif, et me fault voyager;  
Je suis né pour la muse, on me fait mesnager;  
Ne suis-je pas (Morel) le plus chétif du monde? 68

The two preceeding petrarchan conventions or common places, as well as many others, occur throughout Les Regrets. They show, indirectly at least, the influence of Italian thought on du Bellay in writing his later works. The specific Italian texts which served du Bellay as sources have not all, at this point, been identified. Yet one can conjecture with some degree of certainty that the sonnets in Les Regrets are all based on Italian sources.

### LES JEUX RUSTIQUES

In Les Jeux rustiques, written as a distraction by du Bellay during his stay in Rome, "le poète n'a mis que son art, il n'y a mis ni ses idées ni son coeur."<sup>69</sup> The thirty eight works of the collection are written in various forms and meters; "on y rencontre un peu de tout, comme si l'auteur avait voulu résumer dans une oeuvre ses divers talents poétiques."<sup>70</sup>

Du Bellay's primary source of material in writing these "compositions champêtres" was the Lusus of the Venetian diplomat Navagero (pseudonyme Naugerius). In the Lusus "Du Bellay a trouvé un sentiment de la nature analogue à celui qu'éprouvaient les anciens, un sentiment exclusif de tout émoi profond et de toute envolée lyrique, sentiment mesuré, nettement défini, se limitant aux impressions de la campagne et de la vie rurale; pour cadre des tableaux champêtres; pour personnages, des paysans et des troupes. Or ces tableaux si simples et si vraies s'accordent merveilleusement avec les visions familières que sa (du Bellay) mémoire avait gardées des paysans et des moeurs de son Anjou natal. En conséquence, il n'a pas eu la moindre peine à transposer les éléments qui lui fournissait son modèle. Ce qu'il a lu s'est substitué chez lui spontanément à ce qu'il a lu." <sup>71</sup>

Twelve of the thirty eight works of the Jeux rustiques are translations of works from the Lusus of Navagero. Two of the compositions are taken from Bembo: the Complainte des Satyres aux Nymphes is translated from Bembo's Faunus ad Nymphas, and the work entitled Sur un chapelet de roses is freely imitated from Bembo's Iolas ad Faunum. The remaining twenty four works in Les Jeux rustiques, whose source has not yet been identified, are, I believe, based on

Italian or Latin works. Much further study and research will be necessary, however, to verify such an hypothesis.



### CONCLUSION

Throughout his literary career du Bellay relied heavily upon Italian literature. His early works, La Défense et illustration de la langue française and L'Olive are freely imitated or translated directly from the works of Italian poets or theorists of language. A similar use of Italian thought is seen in du Bellay's evolution from a petrarchan to a platonic conception of love and his ultimate rejection of petrarchanism. In the works published after du Bellay's return from Rome, Les Antiquités de Rome, Les Regrets, and Les Jeux Rustiques, the exact Italian texts used by du Bellay are not all known, yet the extensive use of Italian poetic conventions and common places in these works permits one to conjecture that they are based on Italian texts. Much further historical study and textual research will be necessary however to verify such an hypothesis. Pierre Villey, in summarizing du Bellay's debt to Italian literature concludes: "Plus nous pénétrons dans l'étude de notre 16ème siècle, plus nous devons reconnaître que les auteurs vraiment originaux y sont rares. De plus en plus nous devons nous convaincre que notre dette envers l'Italie a été considérable et nous ne la connaissons encore que très incomplètement." 72

Yet to consider the works of du Bellay as unoriginal is to impose a twentieth century definition of the word originality upon a writer of the French Renaissance, an age when "on s'occupait moins de créer que de ressusciter les créations de l'antiquité et de l'Italie." 73 To be original in the sixteenth century meant to choose discriminately; "La véritable originalité au 16ème siècle



consistait peut-être à choisir parmi les créations anciennes celles qui s'adaptaient à des besoins actuelles." 74 In this respect du Bellay, despite his extensive use of Italian literature, is perhaps the most original writer of the French Renaissance.

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16<sup>ème</sup> siècle, p 331
- (56) quotation used by Joseph Vianey,  
Le Pétrarquisme en France au 16<sup>ème</sup> s., p 331
- + (57) J. du Bellay, Oeuvre poétique 2, p. 90.
- (58) Lodovico Ariosto, Orlando Furioso,  
Vol II, ed. Vincenzo Grobetti.  
Firenz.: Monnier, 1888, p. 319.
- + (59) Goussier du Bellay, Oeuvre poétique 2, pp 15-16
- + (60) Oeuvre poétique 2, p. 52
- (61) Vianey, Le Pétrarquisme en France  
au 16<sup>ème</sup> siècle, p 341
- (62) ———, p. 343

63 ) p. 353 816  
→ 64 (p. 355 Vianey) (Sonetti di Matteo Franco di Luigi Pulci) - nuovamente dati alla luce dal Marchese Felippo de' Rini  
Rini, MDCCLIX.

65 French (LUCE) translation of the sonnet Come el timido agnell del gregge fore by Pamphilo Sasso, used by Vianey, Le Pétrarquisme en France au 16ème s. p. 347.

→ 66 J. du Bellay, Oeuvres poétiques, 2, pp. 59-60

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→ 68 J. du Bellay, Oeuvres poétiques, 2, p. 82

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70 Henri Chamard, Histoire de la Pléiade, Paris: Henri Didier, 1939, p. 211.

71 p. 218.

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 Du Bellay's debt to and knowledge of Italian literature

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1549--LA DEFENSE ET ILLUSTRATION DE LA LANGUE FRANCAISE

1. Du Bellay's Defense et Illustration is a reply to Thomas Sibilet's Art poetique of 1548.  
 Du Bellay: Il est temps que le latin cède le pas au français.
2. Sperone Speroni's Dialogo della lingua is a reply to "un professeur d'éloquence" who proposed that latin was superior to "la langue vulgaire."  
 Speroni: Il est temps que le latin cède le pas a la langue vulgaire.

1549--L'OLIVE (50 sonnets); when republished in 1550 the collection contained 125 sonnets; Petrarchian in nature.

The following sonnets of L'Olive are based on the Orlando Furioso or on the Opere Minori of Ludivico Ariosto:

- |                  |  |    |
|------------------|--|----|
| 1. Olive, sonnet | 5--translation of Ariosto's sonnet   | 2  |
| 2. " "           | 7--" " "   | 22 |
| 3. " "           | 8--" " "   | 7  |
| 4. " "           | 10--" " "  | 6  |
| 5. " "           | 11--" " "  | 17 |
| 6. " "           | 18--" " "  | 18 |
| 7. " "           | 30--" " "  | 8  |
| 8. " "           | 33--1st quat. and tercets trans. of S. 10  |    |
| 9. " "           | 78--one line taken from <u>Orlando Furioso</u> , VII, 16, line 2.  |    |
| 10. " "          | 93--based on lettre from Bradamante to Ruggiero, O. F., XLIV, 61-66.   |    |
| 11. " "          | 99--last tercet from O.F., XXXI, 5, ll. 1-3.   |    |
| 12. " "          | 25--adaptation from scene of despair in O.F., XXIII, 125-6.  |    |
| 13. " "          | 29--Bradamante assures Ruggiero she will always be true to him, O.F., XLIV, 61-66.   |    |
| 14. " "          | 31--1st quat. is Petrarch's phrasing. last 10 lines from O.F., XLV, 32-39; absence of loved one compared to dreary winter. |    |
| 15. " "          | 35--Based on a letter from Bradamante to Ruggiero, O.F., XLIV, 61-66.  |    |
| 16. " "          | 37--Complaints of Bradamante, O.F., XXXII, 18-25.  |    |
| 17. " "          | 42--trans. of part of the scene where Orlando goes mad; O.F., XXIII, 127.  |    |
| 18. " "          | 47--Bradamante's wish to sleep forever to avoid suffering and sorrow; O.F., XXXIII, 63-4.                                  |    |
| 19. " "          | 71--The portrait of Alcina is the portrait of Olive; O.F., VII, 10-16.   |    |
| 20. " "          | 97--inspired by stanzas 42 and 43 of the first canto of Orlando.   |    |
| 21. " "          | 6--based on the 10th madrigal of Ariosto.  |    |
| 22. " "          | 28--Bradamante's wish to sleep forever, O.F., XXXIII, 60-64.   |    |
| 23. " "          | 84--from a prose passage in Sannazaro's <u>Arcadie</u> , prosa settima.  |    |

The following sonnets of the Olive are based on sonnets by Petrarch:

- |         |                    |
|---------|--------------------|
| 24. " " | 93--Petrarch # 193 |
| 25. " " | 69--Petrarch # 192 |
| 26. " " | 94--Petrarch # 134 |

27.	Olive, sonnet	89--Petrarch	#	269
28.	"	27--"	#	187
29.	"	96--"	#	271
30.	"	67--"	#	120
31.	"	62--"	#	209

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The following sonnets of the L'Olive contain a word, line, or image used by Petrarch:

32.	"	84--"	#	28
33.	"	85--"	#	148
34.	"	63--"	#	2
35.	"	92--"	#	39

The following sonnets of L'Olive are copied from sonnets in the Rime di diversi eccellentiss. autori, published in 1545.

36.	"	2--Sansovino, p. 210
37.	"	3--Guidiccione, p. 155
38.	"	9--Castiglione, p. 179
39.	"	13--Mozzarello, p. 87
40.	"	19--V. Martelli, p. 20
41.	"	20--Mozzarello, p. 72
42.	"	24--della Torre, p. 105
43.	"	38--Molza, p. 115
44.	"	41--B. Tomitano, p. 257
45.	"	43--Fr. Coccio, p. 339
46.	"	48--G. Camillo, p. 60
47.	"	49--Th. Castellani, p. 44
48.	"	52--Lelio Capilupi, p. 341
49.	"	54--V. Guirino, p. 180
50.	"	57--Fortunio Spira, p. 197
58.	"	58--Fortunio n. Amanio, p. 41
52.	"	66--Camillo A. Caula, p. 331
53.	"	67--Bembo, p. 10
54.	"	73--Ottaviano Salvi, p. 281
55.	"	76--Fortunio Spira, p. 199
56.	"	86--Guidiccione, p. 170
57.	"	96--C. Tolomei, p. 356
58.	"	99--della Casa, p. 270
59.	"	100--della Casa, p. 270
60.	"	113--Bernardino Daniello, p. 295

The following sonnets of L'Olive are copied from sonnets in the Rime di diversi eccellentiss. autori, published in 1548

61.	"	23--Rinieri, p. 20
62.	"	64--Carlo Zancharuolo, p. 94
63.	"	65--Bart. Gottifredi, p. 83
64.	"	80--P. Barignano, p. 62
65.	"	83--Rinieri, p. 22
66.	"	87--Gir. Volpe, p. 55
67.	"	91--Ber. Tomitano, p. 39
68.	"	110--Ignato, p. 128

In the 68 sonnets of the Olive listed above du Bellay has borrowed from more than 35 different Italian poets and authors.

1552--Les XIII sonnets de l'honnête amour

Published in the first edition of the Recueil de poésie, 1552. Formal Petrarchianism but Platonistic in thought; based on the Erreurs Amoureuses de Pontus de Tyard; The XIII sonnets mark the growing change from Petrarchianism to a purer Platonism in du Bellay's thought; In the first sonnet du Bellay indicates the main idea of his work: "Amour l'avait sacré prêtre de son HONNEUR." (du Bellay's capitals). In the other sonnets "c'était la conception que l'amour spirituel l'emportait sur l'amour des sens, comme la beauté de l'esprit l'emportait sur la beauté du corps."

Sonnet IV, the first tercet: Le premier feu de mon moindre plaisir  
Fait haller mon altéré desir/ Puis de nos coeurs la céleste  
Androgyne. (my underlining)

1553--L'Élégie

Published in the second edition of the Recueil de Poésie, 1553. Du Bellay frees himself completely of Petrarchist speech and very thoroughly of Petrarchist thought. He now conceives man's true affection to be directed above the body and the passing qualities of his lady. The Élégie is, in fact, the climax of du Bellay's Platonism. This climax of Platonism came four years after the Olive, his climax of Petrarchianism.

1553--A une dame

Later called Contre les pétrarquistes, when published with the Divers Jours Rustiques. (1558). This ode, according to Vianey, is a "protestation de l'esprit national contre une littérature importée de l'étranger," yet it itself is based on Italian sources; Du Bellay's ode is based on the works of the following Italian authors who expressed an anti-petrarchian sentiment in their works:

1. Nicolas Franco, called the "satirique florentin" in Le Petrarquista, 1539
2. L'Arétin
3. les poètes bernésques; the works of these poets were collected in the Opere piacevoli
  - A. Berni--Capitolo della peste
  - B. Le Lasca
  - C. Mauro--Capitolo della caccia
4. Bembo--Gli Azolani (partly anti-petrarchian)

1558--Les Antiquités de Rome

Based primarily on Latin and not Italian sources; the following Latin authors all dealt with the majesty of Rome: Virgil, Horace, Ovid, Propertius and Lucan.

Italian influences in Les Antiquités: according to J. Vianey in his Le pétrarquisme en France au XVIème siècle, p. 324--"Si du Bellay ne leur (les poètes italiens) a pas pris un grand nombre de détails, c'est eux qui lui ont suggéré l'idée de chanter les ruines de Rome et celle de les chanter en sonnets." The germ of the idea of Les Antiquités de Rome came from the following three authors:



1. Sannazaro's elegy on the ruins of Cumae (In Latin)
2. Janus Vitales's epigram on Rome (In Latin)
3. Buchanan (Scotch poet), wrote against the vices of the popes, also in Latin.

The few Petrarchian sonnets written on the majesty of Rome were copied by du Bellay; he then wrote others based on these copied sonnets.

1. Sonnet 17---based on Guidiccion's sonnet on the misery of Rome (Rime di diverse, 1545, p. 144)
2. Sonnet 14---based on Sannazaro's sonnet # IV
3. Sonnet 7---a complete translation of a sonnet in the second edition of the Rime di diverse without a signature. The sonnet is attributed to both Castiglione and Guidiccion.

Petrarchian conventions or common places in Les Antiquités; Du Bellay addresses Rome as the Petrarchian poet addresses his lover.

1. Sonnet # 5---du Bellay repeats of Rome what a Petrarchian would say of his lover: Qui voudra voir tout ce qu'on peu nature/L'art, et le ciel, Romme, te vienne voir. // In the Olive, sonnet 7 he says: si le pinceau pouvait montrer aux yeuz/ce que le ciel, les Dieux, la nature ont peint en vous. . . //
2. What Ariosto in the Orlando Furioso says of Marganor (O.F., XXXVII, 110) Du Bellay, says of Rome in the sonnet "Comme on passe en été le torrent sans danger."

#### 1558--Les Regrets

Du Bellay states in the "Dedicace a M. d'Avanson": Je ne veux feuilleter les exemplaires grecs/Je ne veux retracer les beaux traits d'un Horace/ Et, moins veux-je imiter d'un Petrarque la grace/. . . Je me contenteray de simplement escrire/ Ce que la passion seulement me fait dire,/ Sans rechercher ailleurs plus graves arguments.

BUT---(The following are the Italian sources of Les Regrets)

1. Alexandre Piccolomini's Cento Sonetti, MDXLVIII  
Piccolomini's work was written with the same goals and using the same format as du Bellay's; Cento Sonetti were published in Rome 4 years before du Bellay arrived. The idea of writing a "journal intime" in sonnet form came to du Bellay from Piccolomini.
2. les poètes burchiellesques (satiric poets)
3. The sonnets of Matteo Franco and Luigi Pulci. These were malicious descriptions of the rival cities Milan, Venise, and Naples.
4. dell'Aquila, Seraphino; his sonnet 89 is written against the court in Rome.

Petrarchian conventions or common places in the Regrets; Du Bellay laments his separation from France in the same manner as



Petrarchian poet would lament the death of a lover or her simple ingratitude or her departure. The following is a Petrarchian sonnet by Pamphilio Sasso (Opera del preclarissimo poeta Miser Pamphilio Sasso Modene, MCCCCXIX, f.6, recto: "Come el timido agnell del gregge fore..."): Comme le timide agneau, qui se trouve abandonné remplit tous les lieux des lamentations de sa douleur, appelant sa mere; ainsi fais-je éloigné de ton beau visage; par les forêts, par les collines, par les vallées, je vais criant." What Sasso says of his lover Du Bellay says of France in "France, mere des arts, des armes, et des loix."

A Petrarchian would also, in describing the state of his heart, use a series of antitheses, as in this sonnet by Charieto (Le rime del Charieto, Napoli, 1892, sonnetto XIII: Io seguo chi mi fugge e si nasconde...): Je suis qui me fuit et se cache, je fuis qui veut me faire content; je laisse la terre ferme pour semer sur le vent; je dédaigne le fruit et me pais de feuillage amer; malheureusement altéré, je fuis l'eau; pouvant avoir du plaisir, je cherche du tourment...." Du Bellay expresses the same idea in sonnet # 39: J'ayme la liberté, et languis en service. . .

#### 1558--Les Jeux Rustiques

38 works; approx. 20 are in lyrical form, the remainder are in "rimes plates" in different meters.

Des compositions champêtres; une des distractions de du Bellay à Rome; in the "Avis au lecteur" Du Bellay says: "ce sont des pieces faites aux heurez qu'on donne ordinairement aux jeux, aux spectacles, aux banquets et autres telles voluptez..... employez les mesmes heures à la lecture d'iceluy que celles que j'ay employées à la composition. . . .

1. The first work of the collection, Le Moretum de Virgile, is, as du Bellay tells us, a translation of a poem by Virgil.
2. The twelve works which follow the Moretum are based on the works of the venetian diplomat A. Navagero (pseud. Naugerius). Navagero's Lusus was published in 1552 with the Latin works of Bembo, Castiglione, Cotta and Flaminio. It was later published in French in Paris in 1547 or 1548.
3. 2 works of the Jeux Rustiques are borrowed from Bembo:
  - a. Complainte des Satyres aux Nymphes--from Bembo's Faunus ad Nymphas, 1552
  - b. Sur un chanpelet de Roses--from Bembo's Iolas ad Faunum, 1552.

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UNE ETUDE DES ENFANTS TERRIBLES  
DE JEAN COCTEAU

S. ROBERT POWELL

FALL 1966

LES METAMORPHOSES DES ENFANTS TERRIBLES

La période entre les deux guerres mondiales, une période qui se caractérise par de nombreuses valeurs, "où les surréalistes étudiaient le soi-disant désordre de l'esprit humain et où Gide et Claudel continuaient une sorte d'humanisme, Cocteau s'est intéressé à l'étude du soi. Il n'avait ni la foi de Claudel ni l'animation d'un mouvement littéraire comme Breton; il représente un mélange des deux." (Wallace Fowley, Guide to Contemporary Literature) Tout en acceptant le catholicisme et le surréalisme il les a rejetés-- il a pu donc découvrir un royaume inconnu à tous les deux; une réalité des émotions, la seule réalité que peut avoir l'homme, une réalité qui se base sur l'intensité de notre expérience et qu'on ne doit pas renoncer à un système arbitraire; un royaume dans lequel il a découvert, selon Fowley, les qualités essentielles de l'homme; c'est la réalité de l'adolescence--le monde des Enfants Terribles.

Pour bien comprendre cette réalité il faut d'abord s'occuper du lieu où l'action va se dérouler; on doit commencer par une étude du décor car Cocteau met ses personnages dans un monde, et puis ce monde devient un champ de bataille où il est impossible de vivre. Des la première page on remarque le commencement d'une suite de métamorphoses du décor du roman: "Ce soir-là, c'était la neige. Elle tombait depuis la veille et naturellement plantait un autre décor. La cité reculait dans les âges. Ce velours qui rapetissait la cité, la meublait, la transformait, l'enchantait, la transformant en salon fantôme. Les hôtels cessaient d'être des loges d'un théâtre étrange et devenaient bel et bien des demeures barricadées sur le



passage de l'ennemi. Car la neige enlevait à la cité son allure de place libre ouverte aux jongleurs, bourreaux, et marchands. Elle lui assignait un sens spécial, un emploi défini de champ de bataille." (Les Enfants Terribles, Livre de Poche, pp. 10-11) Voilà la première métamorphose du décor du roman.

La chambre des enfants aussi se métamorphose. D'abord elle contient "deux lits minuscules, une commode, une cheminée et trois chaises. Entre les deux lits ouvrait une porte sur un cabinet de toilette. Sans les lits on l'aurait prise pour un débarras. Des boîtes, du linge, des serviettes éponge jonchaient le sol. Au milieu de la cheminée trônait un buste en plâtre sur lequel on avait ajouté à l'encre des yeux et des moustaches; des punaises fixaient partout des pages de magazines, de journaux, représentant des vedettes de film, des boxeurs, des assassins." (Livre de Poche, pp. 27-28) Peu à peu la chambre commence à changer car Cocteau va pousser le privilège des objets jusqu'à les armer d'un pouvoir humain. Quand le médecin arrive pour soigner Paul, Cocteau montre Elizabeth "debout derrière un fauteuil regardant une pièce inconnue que la neige suspendait en l'air. Cette méprise d'une pièce était augmentée par la glace qui vivait un peu et qui figurait un spectre immobile." (Livre de Poche, pp. 37-38) Quand les enfants rentrent de la mer la chambre a pris le large: "Son envergure était plus vaste, plus hautes ses vagues. Dans le monde singulier des enfants, semblable à celle de l'opium, la lenteur devenait aussi périlleuse qu'un record de vitesse." (Livre de Poche, p. 74) La chambre devenait un peu comme une machine infernale qu'Elizabeth essayait d'arrêter. Sa position comme mannequin, ses fiancailles avec



Michel, ce ne sont que des arrêts temporaires. Plus tard quand Dargelos envoie le poison à Paul, Cocteau dit que la chambre s'enrichissait d'une force occulte. Elle devenait bombe vivante-- une machine infernale qui allait finir par s'écarter et se détruire; et c'est dans le dernier chapitre du roman qu'on voit cette destruction. Même les enfants ont aidé la destruction des objets matériels de la chambre. Elizabeth se délectait de détruire les pointes de vues essentielles car il fallait créer une température d'orage sans laquelle ni Paul ni Elizabeth ne pouvaient pas vivre; et c'était un chef-d'oeuvre qu'ils créaient, un chef-d'oeuvre qu'ils étaient. Dans leur propre création rien ne pesait sur eux, ni les conventions de la famille, ni les habitudes de la société, ni les contingences de la vie quotidienne, ni les fardeurs de l'argent; c'était une chambre où ils étaient libres où rien ne leur était plus précieux que de préserver la pure liberté des sentiments. La véritable chambre des enfants était donc la création des enfants eux-mêmes.

Ces deux métamorphoses importantes du décor sont produites par l'effet de lumière--une absence de lumière qu'on remarque dans tous les chapitres du roman. Au commencement du livre les becs de gaz éclairaient mal la cité et elle reculait dans les ages. Les pompiers pour Gérard ne sont que des allégories qu'il a aperçu dans le noir. Paul insiste à rabattre la lampe pour emplir la chambre d'une ombre rouge. C'était toujours le soir que le rideau s'est levé sur le théâtre des enfants: "Le théâtre de la chambre s'ouvrait à onze heures. La journée pesait aux enfants, ils la trouvaient vide. Un courant les entraînait vers la nuit, vers la chambre où ils recommençaient à vivre. Depuis l'éclairage débile de la cité Monthiers jusqu'à la

chambre finale ce ne sont que des pièges de l'ombre et des coups de grison. Et c'est à cause de cette atmosphère nocturne qu'il ya a des métamorphoses du décor--de la cité Monthiers et de la chambre des enfants.

Ce qui est aussi important que les métamorphoses du décor, ce sont les métamorphoses des personnages. Dargelos, le coq du collège, l'enfant qui jette la boule de neige au commencement du livre, est le personnage le plus important du roman. Pour comprendre la métamorphose de Dargelos il faut étudier ses origines historiques. Dargelos appartient réellement aux années d'études de Cocteau; l'auteur du roman se souvient de son ami: "Il était beau, de cette beauté animale, d'arbre ou de fleuve. Cette beauté robuste, surnoise, évidente, ensorcelait les personnes les plus certaines de n'y être point sensibles: les proviseurs, le concierge, les professeurs. Imaginez quels désordres pouvait provoquer un Dargelos, chef de bande, coq du collège." (J-J Kim, "Dargelos et les pièges de la beauté, La Table Ronde, Oct. 1955, 123-28.)

La première fois qu'on remarque le personnage de Dargelos est dans le Sang d'un poète de Cocteau. C'est le moment que choisit, pour prendre soudain visage et mouvement, une mythologie personnelle. Le Dargelos qu'on voit dans les lignes suivantes du Sang d'un poète est le même Dargelos qu'on rencontre dans les Enfants Terribles:

Le Camarade

Ce coup de poing de marbre était boule de neige  
Et cela lui étoila le coeur  
Et cela étoilait la blouse du vainqueur  
Étoila le vainqueur noir que rien ne protége

Il restait stupéfait debout  
Dans la guérite de solitude  
Jambes nues sous le gilet, les noix d'or, le houx  
Étoile comme le tableau noir de l'étude

Ainsi partent souvent du collège  
Ces coups de poing qui font cracher le sang  
Ces coups de poing durs de boule de neige  
Qui donne la beauté, vite, au coeur, en passant.

On trouve la même description en prose dans les premières pages des Enfants Terribles. C'est le Dargelos, selon Kim, qu'on rencontre à chaque page de l'oeuvre de Cocteau. Dargelos, pour Cocteau, représente la forme visible qui réveille l'âme endormie et l'incite à désirer la beauté divine--c'est le nom unique et auréolé que Cocteau donne à tout ce qui de beauté le hante pendant sa vie. Dargelos, synonyme de beauté, beauté double, beauté complète, à la fois virile et féminine, beauté pleine de naïveté et tout à la fois des ruses. Paul, lui-même, reconnaît que la beauté est une des ruses que la nature emploie pour attirer les êtres les uns vers les autres. Cette beauté n'est encore qu'une métamorphose de Dargelos. Dans Cadences Cocteau dit: "Dargelos! afin que tu viennes à porter le poids de tout cela, il fallait que tu acceptes la métamorphose--de personnage historique tu es devenu mythe, tu es devenu l'élève Dargelos des Enfants Terribles." (Kim, "Dargelos et les pièges de la beauté," 123-128)

Tantôt Dargelos, la beauté virile, frappera comme un coup de poing de marbre, prenant les apparences des boxeurs, des apaches, des étoiles américaines, épingles aux murs de la chambre des enfants. Il poursuit Paul partout et finit par se métamorphoser en jeune fille, Agathe. Paul, sans le savoir, avait transporté sur Agathe les masses confuses de rêve qu'il accumulait sur Dargelos.

Même Elizabeth voit cette métamorphose; elle s'est aperçu que tous les apaches, tous les détectives, toutes les étoiles épingles par Paul aux murs ressemblait à l'orpheline et à Dargelos; mais Dargelos, synonyme de beauté, ne pouvait prendre corps qu'après



avoir cessé d'être. Il devait entrer dans la légende, dans la vie des mythes, dépassant ainsi son propre personnage. Dargelos, c'est un être qui n'est jamais aussi présent qu'au moment où il a cessé d'être là; il est d'abord l'élève du lycée Condorcet et enfin l'orpheline Agathe et toujours l'idée de la beauté accompagne le mythe, un mythe qui devient de plus en plus important dans le roman.

Si Cocteau donne des pouvoirs humains aux objets, il donne des pouvoirs surhumains aux personnages, surtout Elizabeth. Au commencement elle n'était qu'une jeune fille, la soeur de Paul, mais à la fin elle était ~~un~~ dieu, le génie de la chambre. Quand elle a appris que l'orpheline Agathe aimait Paul et non pas Gérard "elle descendait de sa chambre comme une machine, une machine habitée d'un mécanisme dont elle n'entendait que la rumeur. Ce mécanisme la manoeuvrait, lui commandait de prendre à droite, à gauche, lui faisait ouvrir, fermer les portes." (Livre de Poche, p. 138) Bref, elle est devenue automate. "Elle était comme un personnage surnaturel qui suivait un couloir, la tête vide. Elle est devenue une faroune, une grotesque, une anness, incapable de se rendre utile, de faire quoi que ce soit." (Livre de Poche, p. 93)

Ces métamorphoses des personnages, aussi, se passent dans une atmosphère nocturne. La première fois que Paul a vu le profil de Dargelos, en regardant Agathe, il y avait "une ombre pourpre." Elizabeth, l'automate, le personnage surhumain, n'était qu'une automate le soir, car c'était seulement le soir que les enfants jouaient au jeu. On remarque partout des "clairs de lune theatrale", des "flaques de lune et de l'ombre" des éclairages surnaturelles, etc. Cette lumière, ce manque de lumière, c'est l'agent catalytique qui cause les métamorphoses des personnages aussi bien que du décor.



Toutes les métamorphoses, des personnages aussi bien que du décor, finissent par s'entasser. Et quand Agathe arrive chez les enfants le théâtre des enfants est complet. De l'arrivée d'Agathe Cocteau a dit: " Une amitié fatale réunit Agathe et Elizabeth, et vraiment de cette sorte dont à l'usine une pièce qu'un ouvrier a faite au sous-sol s'ajuste avec une pièce faite par un ouvrier du dernier étage." (Livre de Poche, p. 96) Avec l'arrivée d'Agathe la chambre donc est devenue une sorte de machine, mais il fallait quelq' un ou quelque chose pour la mettre en marche. Les joueurs attendaient. Il y avait un silence qui évoquait la neige, le salon jadis, suspendue en l'air de la rue Montmartre et même la bataille de la cité Mont-thiers réduite par la neige aux proportions d'une galerie. C'était bien une solitude pareille. On dressait les camps. On profitait des flaques de lune et de l'ombre. La neige fouettait les fenêtres. Tout était prêt et Dargelos envoie la deuxième boule, la boule de poison, une boule noire. C'était une boule qui allait faire mourir les enfants; la première boule, la boule de neige, une boule blanche, les a fait naître.

La boule de poison était comme une bombe vivante qui emplissait la chambre d'une arôme funèbre, qui a fait glisser la chambre et les enfants vers leurs fins, et la machine infernale éclate.

THE REALITY OF LES ENFANTS TERRIBLES

The room of Paul and Elizabeth at the beginning of the novel is a world where Paul and Elizabeth joined together their lives in childhood, it is the secret <sup>And</sup> closed world of adolescence, a make-believe world yet a reality. This world of adolescence, however, became a lie when Paul and Elizabeth continued to live therein when their adolescence had passed. Normal reality was at once outside the room and the room then became the only reality, a self-fabricated universe constructed by the children to meet the needs of their own troubled psyches.

Into this world, the world of the "jeu" and the "trésor", Dargelos hurled a "boule de neige" and with this "boule blanche" the myth of Dargelos entered the childhood reality of Paul and Elizabeth; a myth which when personified in Agatha, was seen by Elizabeth as a destructive force threatening the make-believe world of Paul and herself. It was destructive in the sense that one of the members of the self-fabricated reality, Paul, was violating the rules and not playing the game. Elizabeth realized fully that if Paul were to marry Agathe that the room would be destroyed, for the room's existence depended entirely upon its two creators for its existence. Thus Elizabeth, deliberately deceiving Paul about Agatha's true feelings, had prevented Paul from destroying their reality, which had become a type of constant for Paul and Elizabeth. Again Dargelos intrudes in the world of the children by sending the "boule de poison", which in the hands of Paul and Elizabeth became a lethal toy which subsequently destroyed the closed secret world that Paul and Elizabeth had created.

Elizabeth, seeing Paul die, realized that her world could not exist without her brother, and for that matter neither could she. In an act of self-destruction she thus assured the room's existence as well as that of her brother and herself: "Elle criait à Paul de la rejoindre; guettant la minute splendide où ils apparaîtraient dans la mort." (Livre de Poche, p. 176.)

The time granted to Paul and Elizabeth to enjoy their illusions, to live the myth they had created, was over and the "machine infernale" was in the process of exploding, and their world rapidly disintegrated. The closed secret world of adolescence, a "théâtre à huis clos", then became a "théâtre ouvert aux spectateurs." The external world of normal reality had triumphed, for a moment, over the world of Paul and Elizabeth, yet their world was not and could not be destroyed, their deaths guaranteed its eternal existence.

Les Enfants Terribles is then the study of an escape, a lie, and a truth. An escape which became a lie and then a truth. It is a study of a passage from a reality to a non-reality which ultimately became the only reality; It is a creation and a destruction; it is a lie lived completely--Two children relentlessly pursuing a lie in order to find a truth.



827

“It requires wisdom to understand  
wisdom; the music is nothing if the  
audience is deaf.” Walter Lippman  
(1899-1974)



828

DIALECTICISM AND THE ARTISTIC CREATIONS OF COLE AND BRYANT

S. Robert Powell  
May 26, 1967

A

Professionally handled  
(& very useful for me-  
just made a treat)

The close personal friendship between Thomas Cole and William Cullen Bryant has been well-studied and the main facts of their twenty-three years of friendship have long been known.<sup>1</sup> Their aesthetic theory and practice have similarly been the subject of much scholarly investigation.<sup>2</sup> Most critics, however, have failed to sufficiently underline and illustrate the essentially dialectical structure of that system of ideas established by Alison and formulated in the Essays on the Nature and Principles of Taste (1790), a theory with which Bryant and Cole, as will be demonstrated, as well as most Knickerbocker writers and landscape artists of the first half of the nineteenth century agreed. For that reason it will be necessary to briefly state the principal tenets of that aesthetic theory.

Fundamental to Alison's aesthetic is an enthusiastic glorification of nature and the natural landscape for their intrinsic order and beauty. These forms of nature possess, according to Alison, qualities which relate them inextricably to an ethical code wherein the natural and the beautiful are synonymous with the good and for that reason are worthy of praise. Alison states:

... wander where we will, trees wave, rivers flow, mountains ascend, clouds darken, or winds animate the face of heaven; and over the whole scenery the sun sheds the cheerfulness of his morning, the splendor of his noonday, or the tenderness of his evening light. There is not one of these features of scenery which is not fitted to awaken us to moral emotion--to lead us, when once the key to our imagination is struck, to trains of fascinating and of endless imagery; and in the indulgence of them to make our bosoms either glow with conceptions of mental excellence, or melt in the dreams of moral good.<sup>3</sup>

Bryant and Cole both subscribed to this belief. In his Lecture on American Scenery, given before the New York Lyceum on May 16, 1835, Cole remarked:

There is in the human mind an almost inseparable connexion between the beautiful and the good, so that if we contemplate the one the other seems present.<sup>4</sup>

Bryant, in his second Lecture on Poetry, addressing himself to the question of the value and use of poetry, remarked:

Among the most remarkable of the influences of poetry is the exhibition of those analogies and correspondances which it beholds between the things of the moral and the natural world. I refer to its adorning and illustrating each by the other--infusing a moral sentiment into natural objects and bringing images of visible beauty and majesty to heighten the effect of moral sentiment.<sup>5</sup>

In addition, the forms of nature were to be glorified because of the associations, the sequence of ideas, which a contemplation of natural forms could stimulate in the receptive mind. That is to say, through association psychology Alison established a structure whereby the significance of the natural world, both aesthetic and ethical, could be increased by the subjective associations of the artist. Through these associations the artist could not only ascertain the laws and principles according to which the natural world functions but also be conducted to the throne of the Deity. Alison states:

... there is yet, however, a greater expression which the appearances of the material world are fitted to convey... their influence... in leading us directly to religious sentiment. Had organic enjoyment been the only object of our formation, it would have been sufficient to establish senses for the reception of these enjoyments. But if the promises of our nature are greater-- if it is enabled to look to the Author of Being himself, and to feel its proud relation to Him, then Nature, in all its aspects around us, ought only to be felt as signs of his providence, and as conducting us, by the universal language of these signs, to the throne of the Deity.<sup>6</sup>

Cole, similarly understood that the natural landscape could be associated with religious thought. In his 1836 Essay on American Scenery he remarked:

... for those scenes of solitude from which the hand of nature has never been lifted affect the mind with a more deep toned emotion than aught which the hand of man has touched. Amid them the consequent associations are of God



the Creator-- they are His undefiled works, and the mind is cast into the contemplation of eternal things. 7

Contained within this dynamic system of ideas expressed by Allison, and subscribed to by Bryant and Cole, is a dialectical system of thought. That is to say, Allison's aesthetic provides two equally significant and separate possibilities for artistic expression: 1) the forms of nature can be sufficient in themselves as aesthetic entities which are ipsa facto bound to an ethical <sup>domain</sup> code; 2) the forms of nature can <sup>generate</sup> (be supplemented by the) subjective associations of the artist and in this sense point beyond themselves, to the worship of the Deity or to the laws of the universe, for example.

In other words, the forms of nature can be utilized for purely <sup>Allegory, symbolism, or metaphysics is emphasized in latter</sup> aesthetic purposes or they can be the starting point for didacticism.

A writer such as Gautier, for example, denied that art might have didactic intentions. Zola, on the other hand, would see didacticism as the primary function of the fine arts. For Bryant and Cole, as for their European contemporaries, however, the simultaneous existence of two equally <sup>?</sup> valid artistic possibilities was a reality. Never did they make the basic decision which Rimbaud would view as a choice between authenticity and hypocrisy or which Giraudoux's Judith (Judith, 1931) would view as a choice between sainthood and whoredom.

Rather, they willingly submitted to multiplicity and divided purpose

and instead of becoming victimized by what seems, from an historical <sup>Why? (Unless one is an extreme formalist)</sup> perspective, to be artistic asphyxiation, they unconsciously adopted as an artistic style a dialectical system of thought in which the joint rightness and validity of opposing theses is emphasized. This can be demonstrated by an examination of the more significant artistic creations of William Cullen Bryant and Thomas Cole, beginning with



those works which can be considered as sufficient unto themselves in that they celebrate the intrinsic order and beauty of the natural world.

The majority of those canvases produced by Thomas Cole in the period 1825-30 belong to this category. These wilderness landscapes (Sunrise in the Hudson Valley, 1826; The Olive, Catskills, 1827; Lake with Dead Trees (Catskills), 1825; Landscape, the seat of Mr. Featherstonhaugh in the Distance, 1826; Katerskill Falls, 1826; Mountain Sunrise, 1826; Gleyna, 1826; Near Catskill Falls, 1827) are executed in a highly naturalistic manner, except for the picturesque foregrounds, and won immediate popular acclaim for Cole. William Cullen Bryant, in his eulogy of Cole, spoke of Cole's canvases executed in the period 1825-30 as follows:

Of Cole, I vividly remember the interest with which his works at that time were regarded. It was like the interest awakened by some great discovery. Here, we said, is a young man who does not paint nature at second hand, or with any apparent remembrance of the copies of her made by others. Here is the physiognomy of our own woods and fields, here are the tinges of our own atmosphere.<sup>8</sup>

Bryant's remarks are revealing. Cole, in painting directly from nature, elevated the natural landscape of the North American continent to the level of art. Art for Americans need no longer refer to anything outside itself, (a vestige of the picturesque tradition is however found in the foreground of many of Cole's canvases) no more than the American political system be based <sup>on</sup> or refer to that of England. Cole had arrived at an artistically valid means of portraying the American scene and, throughout his career, would periodically return to this mode of painting. Two remarkable examples of Cole's highly naturalistic style from the 1830's are The Oxbow on the Connect-

icut, 1836, and Sahroon Mountain, 1838. Notwithstanding the obvious studio trees in the foreground and the weather effect in the sky of the former, the forthright empirical quality of the canvas dominates, as it does in the latter in spite of the picturesque foreground. These two paintings, as well as those wilderness landscapes executed by Cole in the late 1820's, are enthusiastic glorifications of the American scene. They refer to nothing outside of themselves and can exist as works of art by virtue of their inherent qualities.

A similar glorification of the natural environment of America is found in much of the poetry of William Cullen Bryant. His well-known poem The Prairies, 1833, is, in fact, an enthusiastic encomium of the topography of Mid-Western America. The poet's enthusiasm for the forms of nature found in America is clearly evidenced in the opening lines of the poem:

These are the gardens of the Desert, these  
The unshorn fields, boundless and beautiful,  
For which the speech of England has no name--  
The Prairies. I behold them for the first,  
Any my heart swells, while the dilated sight  
Takes in the encircling vastness. Lo! they stretch,  
In airy undulations, far away,  
As if the ocean, in his gentlest swell,  
Stood still, with all his rounded billows fixed,  
And motionless forever.

Nowhere, however, in Bryant's oeuvre is the American landscape more highly lauded for its intrinsic qualities than in The Ages, 1821. The virgin American wilderness is therein portrayed as the ideal setting for the highest aspirations of mankind and is therefore seen as the last hope for civilization. This unbridled optimism is expressed by Bryant as follows:

But thou, my country, thou shalt never fall,  
Save with thy children-- thy maternal care,  
Thy lavish love, thy blessings showered on all--  
These are thy fetters-- seas and strongy air

Are the wide barrier of thy borders, where,  
Among thy gallant sons who guard the well,  
Thou laugh'st at enemies: who shall then declare  
The date of thy deep-founded strength, or tell  
How happy, in thy lap, the sons of men shall dwell?

These lines, as well as the naturalistic mountain landscapes of Cole, recreate, it can be argued, the dominant features, moods, and characteristics of the American scene in such a way that there would be aroused in the mind of the reader or the beholder, sensations similar to those inspired by the landscape itself. In this respect, then, they are related to and, in fact, affirm the social, political, and religious aspirations of the society out of which they emerged. This is true of all valid art. Yet, they must not, however, be considered as vehicles for particular social, political, and religious conceptions. They are, instead, independent formal structures sufficient unto themselves and in which all transgressing interpretations prejudice the appreciation of their spiritual coherence. Thematically, they are landscapes. With respect to time, they are reflexive. They celebrate the present moment as it is delineated in a forthright empirical manner.

The reflexive quality of Cole's naturalistic portrayals of the American environment, and those of Bryant as well, is made abundantly clear when we consider those artistic creations of Bryant and Cole which point beyond themselves, that is to say, those creations which overtly represent didactic intentions. These are of primarily two types: 1) visionary landscapes with pessimistic implications; 2) visionary landscapes with optimistic implications. As is true for those non-visionary or empirical representations of the American scene, the visionary works of Bryant and Cole, whether optimistic or pessimistic, are not the work of any one period. The creative



*Good Print*  
 productions of Bryant and Cole, like most Romantics, do not fall into sequential patterns with respect to style and intention. That is to say, their artistic gifts broadened not according to any linear directive but rather in concentric circles. (Cole's oeuvre, for example, is generally empirical in the period before 1828 and <sup>often</sup> generally non-empirical or visionary in the 1830's and 1840's. Yet one cannot say that Cole produced no empirical works of note after 1828. The Oxbow on the Connecticut, an empirical masterpiece, for example, was completed in the same year as The Course of Empire, 1836).

*add punct.*  
 The most significant creations of Bryant and Cole that can be considered visionary landscapes with pessimistic implications are Cole's The Course of Empire, 1836, and Bryant's The Fountain, 1839. Both of these creations point outside of themselves towards a moral theme of universal application-- the mutability of man's earthly accomplishments. In order to clearly convey this moral theme, to make the didactic intentions felt, Bryant and Cole utilized a series of visionary landscapes in each of which appears a single dominant detail, (*In* Cole's series of landscapes, it is the mountain at the entrance to the harbor; *in* the poem, it is the fountain itself.) which not only serves as a point of orientation for the observer but also fulfills a thematic role in that the transformations which have taken place in the area of this detail throughout each series make the moral evident. The Fountain, unlike The Course of Empire, is prefaced by an introduction wherein the poet establishes a rather prosaic analogy between the origin of the fountain and the mysterious ways of God:

Fountain, that springest on this grassy slope,  
 Thy quick cool murmur mingles pleasantly,  
 With the cool sound of breezes in the beech,  
 Above me in the noontide. Thou dost wear  
 No stain of thy dark birthplace; gushing up  
 From the red mould and slimy roots of earth



Thou flashest in the sun. The mountain-air,  
In Winter, is not clearer, nor the dew  
That shines on mountain-blossom. Thus doth God  
Bring, from the dark and foul, the pure and bright.

The poet then rapidly presents his impression and description of the fountain as he sees it on a sultry summer day at noon and in so doing begins to conjure up scenes of the long history of the fountain. At first his journey into the past goes only as far back as the period before the white man came and cut down the forests with axes:

Not such thou wert of yore, ere yet the axe  
Had smitten the old woods. Then hoary trunks  
Of oak, and plane, and hickory, o'er thee held  
A mighty canopy. When April winds  
Grew soft, the maple burst into a flush  
Of scarlet flowers. The tulip-tree, high up,  
Opened, in airs of June, her multitude  
Of golden chalices to humming-birds  
And silken-winged insects of the sky.

Frail wood-plants clustered round thy edge in spring;  
The liver-leaf put forth her sister blooms  
Of faintest blue. Here the quick-footed wolf,  
Passing to lap thy waters, crushed the flower  
Of sanguinaria, from whose brittle stem  
The red drops fell like blood. The deer, too, left  
Her delicate footprint in the soft moist mould,  
And on her fallen leaves, The slow-paced bear,  
In such a sultry summer noon as this,  
Stopped at thy stream, and drank, and leaped across.

At this point the visions of the poet begin to bear a remarkable resemblance to panel 1 of The Course of Empire, that is "The Savage State". Unlike Cole, Bryant does not clearly indicate the time of day nor the atmospheric condition. This will be true throughout the poem. Nevertheless, he does present, as in Cole's panel, savage figures in a scene pervaded by a spirit of motion:

But thou hast histories that stir the heart  
With deeper feeling; while I look on thee  
They rise before me. I behold the scene  
Hoary again with forests; I behold  
The Indian warrior, whom a hand unseen  
Has smitten with his death-wound in the woods,  
Creep slowly to thy well-known rivulet,  
And slake his death-thirst. Hark, that quick fierce cry

That rends the utter silence! 'tis the whoop  
 Of battle, and a throng of savage men  
 With naked arms and faces stained like blood,  
 Fill the green wilderness; the long bare arms  
 Are heaved aloft, bows twang and arrows stream;  
 Each makes a tree his shield, and every tree  
 Sends forth its arrow. Fierce the fight and short,  
 As is the whirlwind. Soon the conquerors  
 And conquered vanish, and the dead remain  
 Mangled by tomahawks. The mighty woods  
 Are still again, the frightened bird comes back  
 And plumes her wings; but thy sweet waters run  
 Crimson with blood. Then, as the sun goes down,  
 Amid the deepening twilight I descry  
 Figures of men that crouch and creep unheard,  
 And bear away the dead. The next day's shower  
 Shall wash the tokens of the fight away.

The second vision of the poet is analagous to "The Pastoral State" of The Course of Empire. Bryant, however, does not envision a synthetic landscape in the Claudian manner. Instead, he presents an American Indian hunting village:

I look again-- a hunter's lodge is built,  
 With poles and boughs, beside thy crystal well,  
 While the meed autumn stains the woods with gold,  
 And sheds his golden sunshine. To the door  
 The Red-man slowly drags the enormous bear  
 Slain in the chesnut-thicket, or flings down  
 The deer from his strong shoulders. Shaggy fells  
 Of wolf and cougar hang upon the walls,  
 And loud the black-eyed Indian maidens laugh,  
 That gather, from the rustling heaps of leaves,  
 The hickory's white nuts, and the dark fruit  
 That falls from the gray butternut's long boughs.

Unlike Cole, who represents the "Consummation of Empire" in a separate panel which seems to represent an amalgamation of the primary mediterannean civilizations at their most prosperous state, Bryant fuses "The Pastoral State" and "The Consummation of Empire". Both of these eras were brought to a conclusion by the presence of White settlers:

So centuries passed by, and still the woods  
 Blossomed in spring, and reddened when the year  
 Grew chill, and glistened in the frozen rains  
 Of winter, till the white man swung his axe  
 Beside thee-- signal of a mighty change.

It is for this reason that Bryant's evocation of the destruction of an empire is carried out in an un-traditional manner. Unlike the violent scene utilized by Cole, Bryant's downfall of an empire is tranquil, non-tragic, and entirely devoid, on first reading, of an aggressor. On re-reading, however, we realize that the white cottages, the grazing animals, the blue-eyed girls and ruddy-cheeked children with flaxen hair are, in fact, the ~~sinister~~ <sup>unartistic</sup> defilers of the American wilderness:

... till the white man swung the axe  
Beside thee-- signal of a mighty change.  
Then all around was heard the crash of trees,  
Trembling awhile and rushing to the ground,  
The low of ox, and shouts of men who fired  
The brushwood, or who tore the earth with ploughs;  
The grain sprang thick and tall, and hid in green  
The blackened hill-side; ranks of spiky maize  
Rose like a host embattled; the buckwheat  
Whitened broad acres, sweetening with its flowers  
The August wind. White cottages were seen  
With rose-trees at the windows; barns from which  
Came loud and shrill the crowing of the cock;  
Pastures where rolled and neighed the lordly horse,  
And white flocks browsed and bleated. A rich turf  
Of grasses brought from far o'ercrept thy bank,  
Spotted with the white clover. Blue-eyed girls  
Brought pails, and dipped them in they crystal pool;  
And children, ruddy-cheeked and flaxen-haired,  
Gathered the glistening cowslip from they edge.

Since then, what steps have trod thy border! ...

To depict "Desolation" Cole presents a scene of gloom. His intentions in this panel are as follows:

The fifth must be a sunset--the mountains riven--the city a desolate ruin--columns standing isolated amid the encroaching waters--ruined temples--a calm and silent effect. This picture must be seen as the funeral knell of departed greatness, and may be called the state of desolation. 9

Bryant's evocation is at the same time more subtle and tragic than Cole's. This is true in that Bryant represents not gloom but rather impending gloom, clearly indicating that the natural world will eventually triumph over man and his works:

Perhaps B. re. this section the  
Culmination, (after Cole)



Is there no change for thee, that lurks  
 Among the future ages? Will not man  
 Seek out strange arts to wither and deform  
 The pleasant landscape which thou makest green?  
 Or shall the veins that feed thy constant stream  
 Be choked in middle earth, and flow no more  
 For ever, that the water-plants along  
 Thy channel perish, and the bird in vain  
 Alight to drink? Haply shall these green hills  
 Sink, with the lapse of years, into the gulf  
 Of ocean waters, and thy source be lost  
 Amidst the bitter brine? Or shall they rise,  
 Upheaved in broken cliffs and airy peaks,  
 Haunts of the eagle and the snake, and thou  
 Gush midway from the bare and barren steep?

The moral of Bryant's The Fountain and Cole's The Course of Empire is unmistakable-- man and his material achievements are not only small in relation to God but also insignificant in the cosmic scheme of the natural universe. To convey this moral, to express this didactic lesson, both Bryant and Cole have utilized the natural world, not as an end in itself, as they did in their empirical artistic creations, but as a means to an end. The inherent aesthetic and ethical significance of the natural world has here been supplemented by juxtaposition with a cyclical temporal pattern and a didactic intent. Just as each of the panels in Cole's series or each vision in Bryant's poem points outside of itself, so too the entire series of each presents a theme beyond the scope of any of the individual representations contained therein.

A similar exteriorization can be noted in the non-empirical landscapes of Bryant and Cole with optimistic implications. An examination of Bryant's Thanatopsis, 1821<sup>12</sup>, and Cole's The Voyage of Life, 1840, will demonstrate this point. The essential problem dealt with in both of these works is that of death, and in both cases a dialogue between man and another entity is established in an attempt to find consolation in the face of death. For Cole it is a dialogue



between man and God. Cole's own description of the panel "Old Age" in The Voyage of Life in this respect is revealing:

Old Age.-- Portentous clouds are brooding over a vast and mid-night ocean. A few barren rocks are seen through the gloom--the last shores of the world. These form the mouth of the river; and the Boat, shattered by storms, its figures of the Hours broken and drooping, is seen gliding over the deep waters. Directed by the Guardian Spirit, who thus far has accompanied him unseen, the Voyager now an old man, looks upward to an opening in the clouds, from whence a glorious light bursts forth; and angels are seen descending the cloudy steps, as if to welcome him to the Heaven of Immortal Life. 10

Man, then, according to this didactic landscape, should turn, in the face of death, to God. It follows that Cole's evocation of such a message appears non-empirical. In this panel from The Voyage of Life, chosen for discussion because it illustrates most clearly the didactic intention of the entire series, the natural world is not only supplemented but, in this case, transformed by explicit ecclesiastical associations. Bryant, on the other hand, in Thanatopsis, does not make reference to supernatural powers. Rather, he describes a visionary dialogue between he who is about to die and all those who have ever died:

Earth, that nourished thee, shall claim  
Thy growth, to be resolved to earth again,  
And, lost each human trace, surrendering up  
Thine individual being, shalt thou go  
To mix for ever with the elements,  
To be brother to the insensible rock  
And to the sluggish clod, which the rude swain  
Turns with his share, and treads upon. The oak  
Shall send his roots abroad, and pierce thy mould.

Yet not to thine eternal resting place  
Shalt thou retire alone, nor couldst thou wish  
Couch more magnificent. Thou shalt lie down  
With patriarchs of the infant world--with kings,  
The powerful of the earth--the wise, the good,  
Fair forms, and hoary seers of ages past,  
All in one mighty sepulchre.

Si par la lecture des bons livres, je me suis imprimé quelques traictz en la fantaisie, qui après, venant à exposer mes petites conceptions selon les occasions qui m'en sont données, me coulent beaucoup plus facilement en la plume qu'ils ne me reviennent en la memoire, doit on pour ceste raison les appeller pieces rapportées? Encor' diray-je bien que ceux qui ont leu les oeuvres de Virgile, d'Ovide, d'Horace, de Pétrarque, et beaucoup d'autres, que j'ay leuz quelquefois assez negligement trouverront qu'en mes esscriptz y a beaucoup plus de naturelle invention que d'artificielle ou superstitieuses imitations. . . . Je me suis beaucoup travaillé en mes ecriz de ressembler aultre que moymesmes; et si en quelque figures et facons de parler à l'imitation des estrangers, aussi n'avoit aucun loy ou privilege de le me deffendre. 19

Despite these statements affirming originality Du Bellay borrowed from more than thirty five Italian poets in writing the Olive. His primary sources were the works of Ariosto, Petrarch and the Bembist poets. Ludovico Ariosto, whose Orlando furioso was reprinted 136 times between 1532 and 1560, represented for the Fleiade "l'antipode de Pétrarque, bien qu'en réalité l'on ait imité assez souvent, dans l'oeuvre du premier, des vers lyriques où il ne faisait qu'imiter à son tour, la leçon de ce maître commun. Il n'est pas moins vrai qu'il reste la personification d'un idéal poétique différent, et c'est surtout son caractère sensuel qui lui gagna les sympathies des lecteurs français." 20 Du Bellay was first exposed to the works of Ariosto at the Collège de Coqueret in 1547. The attraction of du Bellay to the writings of Ariosto was immediate: "Il trouvait exprimé par cet auteur mieux encore que Pétrarque, qui restait trop loin de la réalité, ce mélange d'idéal et de sensuel qui transparait dans ses propres vers." 21 Du Bellay rapidly assimilated what he found expressed in the Orlando furioso, for within three years of his initial exposure to Ariosto, he put in sonnet form in the Olive all of the amorous discourses of Bradamante and Ruggiero from the Orlando furioso.

Ariosto, unlike Petrarch, remained a constant source of inspir-

ation for the Pléiade. It is he who supplied the "sincérité et l'intérêt que manquent aux pétrarquistes italiens de la même époque"<sup>22</sup> and it was largely through the influence of Ariosto's works that the Pléiade moved farther and farther from the Petrarchism of Petrarch. "C'est lui (Arioste) qui les (la Pléiade) encourage à chanter hardiment l'amour sensuel; et c'est sous son influence principalement que leur pétrarquisme s'éloigna si fort de Pétrarque."<sup>23</sup> The petrarchism of the Olive is thus primarily the doctrine of Petrarch as it was interpreted by Ariosto.

Even though du Bellay preferred the content of Ariosto's petrarchism to that of Petrarch, evidences of Petrarch's writings are found in the Olive. In matters of form, however, du Bellay preferred the forms of the master, as it was expressed and interpreted by Bembo and his followers. The monotonous forms that Tebaldeo and Seraphino had given to petrarchism had almost succeeded in destroying the delicate and varied forms of Petrarch. The sonnet had become an epigram expressed in popular language. Bembo, in opposition to the weakened forms of Tebaldeo and Seraphino, advocated a return to the original forms of Petrarch. The proposed reforms of Bembo attracted to him many followers and the city of Venice soon became the center of bembism. The group of more than 100 poets published in 1545 an anthology of their works which represented the culmination of the purified petrarchism of Bembo, the Rime diversi de molti eccellentiss autori nuovamente raccolti. The immediate success of this anthology caused it to be reprinted three times in four years; a second book which appeared in 1548 was also reprinted several times. These works served du Bellay and the Pléiade as a major source.

The extent of du Bellay's reliance on the works of Ariosto, Petrarch and the bembist poets can be seen from the following material

which has been synthesized from the works of Henri Chamard, Peirre Villey, Joseph Vianey and Alice Cameroon. <sup>24</sup> The following sonnets in the Olive are based on the Orlando Furioso and on the Opere minori in verso e in prosa di Lodovico Ariosto ordinate e annotate per cura di Filippo-Luigi Polidori, Florence, 1857:

- Olive, sonnet 5--tercets translated from the tercets of Ariosto's sonnet 2
- |   |   |  |
|---|---|--|
| " | " | 7--translation of Ariosto's sonnet 22  |
| " | " | 8--translation of Ariosto's sonnet 7   |
| " | " | 10--imitated from Ariosto's sonnet 6   |
| " | " | 11--imitated from Ariosto's sonnet 17  |
| " | " | 18--imitated from Ariosto's sonnet 12  |
| " | " | 30--translation of one of Ariosto's sonnets  |
| " | " | 33--first quatrain and the two tercets imitated from Ariosto's sonnet 10   |
| " | " | 39--borrowed from Ariosto, Orlando furioso, LXIII-LXIV, message de Bradamante a Roger, milieu.                                     |
| " | " | 78--tercet 1, l. 3, similar to Ariosto, O.F. VII, xvi.   |
| " | " | 93--translation of O. F., XLIV, lxi  |
| " | " | 99--tercet 2, l. 3, imitated from O. F. XXXI, v.   |
| " | " | 25--translation of O. F. XXIII, cxxv-cxxvi, complaint of Orlando learning of the loves of Angelique and Medor.                     |
| " | " | 29--borrowed from O. F., XLIV, lxxv-lxxvi, message of Bradamante to Roger.   |
| " | " | 31--second quatrain and both tercets freely imitated from O. F., XLV, xxxviii-xxxix, lament of Bradamante on the absence of Roger. |
| " | " | 35--borrowed from Ariosto's O. F. XLIV, lxi-lxii, message from Bradamante to Roger.  |
| " | " | 37--tercets translated from O.F. XXXII, complaint of Bradamante.   |



- Olive, sonnet 42--almost a complete translation of O. F.,  
XXIII, cxxvii.
- " " 47--translation of O. F. XXXIII, lxiii-lxiv,  
complaint of Bradamante waken up from a dream  
where she has seen Roger.
- " " 59--quatrain 1, l. 1, based on Ariosto's Sonnet  
XVII.
- " " 71--inspired from O. F. VII, xi-xiv, portrait of  
Alcine.
- " " 97--imitated from O. F. l, xlii-xliii, complaint  
of Sacripant who is not lived by Angelique.
- " " 6--based on Ariosto's 10th madrigal.
- " " 28--based on O. F., XXXIII, Bradamante's wish  
to sleep forever.
- " " 84--based on a prose passage in Sannazaro's  
Arcadia, prosa settima.

The following sonnets of the Olive are based on the Rime di Francesco  
Petrarca, restituite nell'ordine e nella lezione del testo originario  
da Giovanni Mestica, Florence, 1896:

- Olive, sonnet 5-- quatrains imitated from the quatrains of  
Sonnet 3 of Petrarch.
- " " 17--quatrain 1, l. 2 based on Petrarch's sonnet 141
- " " 26--antithetical development as in Petrarch's  
sonnet CIV
- " " 31--first quatrain taken from the beginning of  
Petrarch's sonnet IX
- " " 33--second quatrain imitated from the beginning  
of Petrarch's sonnet XLVII
- " " 36--quatrain 1, l. 4, image taken from Petrarch's  
43rd canzone, XLIII, v-x
- " " 54--quatrain 1, l. 1 is similar to Petrarch's  
sonnet CXXXI
- " " 55--development by apostrophe as in Petrarch's  
sonnet CXXVIII
- " " 61--tercet 2, l. 3 based on Petrarch's sonnet CCIX
- " " 68--first quatrain translated from the first  
quatrain of Petrarch's sonnet VI

Olive, sonnet 70--first quatrain and second tercet taken from the first quatrain and the second tercet of Petrarch's sonnets XIX and CLXXIV

- " " 77--freely inspired from Petrarch's sonnet CXXIX
- " " 88--quatrain 1, l. 1, similar to Petrarch's sonnet CCLXXXVIII
- " " 103--inspired by Petrarch's sonnet CXCV
- " " 93--translation of Petrarch's sonnet 193
- " " 69--Translation, except the last tercet from Petrarch's sonnet CXCVII
- " " 94--translation of Petrarch's sonnet CXXXIV
- " " 89--imitated, except the second tercet, from Petrarch's sonnet CCLXIX
- " " 27--imitated from Petrarch's sonnet CLXXXVII; quatrain 2, l. 4 taken from Petrarch's sextine VII, 3-6.
- " " 96--Development by enumeration as in Petrarch's sonnet CCLXXI
- " " 67--quatrains translated from those of Petrarch's sonnet CXX
- " " 62--imitated from Petrarch's sonnet CCIX
- " " 84--quatrain 1, l. 1, similar to Petrarch's sonnet XXVIII
- " " 85--first quatrain imitated from the first quatrain of Petrarch's sonnet CXLVIII
- " " 63--quatrains freely imitated from those of Petrarch's sonnet 2

The following sonnets of the Olive are copied from sonnets in the Rime diverse di molti eccellentiss autori nuovamente raccolte. Libro primo, con nuova, additione ristampato. In Venetia appresso Gabriel Giolito di Ferrari, MDXLVI:

- Olive, sonnet 2--translated from a sonnet by Francesco Sansovino, Giolito, 224.
- " " 3--based on a sonnet of Giovanni Guidiccioni, Giolito, 155.

- Olive, sonnet 9--first quatrain and first tercet imitated from the first quatrain and second tercet of a sonnet by Baldessar Castiglione, Giolito, 194
- " " 13--freely imitated from a sonnet by Giovanni Mozzarello, Giolito, 85
- " " 19--freely imitated from a sonnet by Vincenzo Martelli, Giolito, 20
- " " 20--Imitated from a sonnet by Giovanni Mozzarello, Giolito, 70
- " " 24--translated from a sonnet by Battista dalla Torre, Giolito, 103
- " " 26--quatrain 2, 1. 1, similar to Bembo's sextine 1, Canzone 111, 19
- " " 38--quatrain 1, 1. 1, similar to the beginning of a sonnet by Francesco Molza, Giolito, 113
- " " 41--imitated from a sonnet by Bernardino Tomitano, Giolito, 280
- " " 43--freely imitated from a sonnet by Francesco Coccio, Giolito, 355
- " " 48--freely imitated from a sonnet by Guilio Camillo, Giolito, 58
- " " 49--freely imitated from a sonnet by Thomaso Castellani, Giolito, 43
- " " 52--imitated from a sonnet by Lelio Capilupi, Giolito, 359; quatrain 1, 1. 1, borrowed from a song of Thomaso Castellani, Giolito, 52
- " " 54--inspired from the beginning of a canzone of Vincenzo Quirino, Giolito, 195-96
- " " 57--development of the first quatrain of a sonnet by Fortunio Spira, Giolito, 211
- " " 58--imitated from a sonnet by Amanio, Giolito, 41
- " " 66--tercet 2, 1. 1, taken from a song by Camillo Caula, Giolito, 347
- " " 67--tercet 2, 1. 3, taken from the end of sonnet CXXIII by Bembo, Giolito, 10
- " " 73--freely inspired from a sonnet by Attaviano Salvi, Giolito, 303

Olive, sonnet 76---tercet 2, l.3, taken from a sonnet by  
Fortunio Spira, Giolito, 213

- " " 78---same general idea and same movement as in  
a sonnet by Bembo
- " " 84---inspired by Sannazzaro's *prosa settima*
- " " 86---based on a sonnet by Guidiccione, Giolito,  
170
- " " 96---based on a sonnet by Tolomei, Giolito, 356
- " " 98---translated from a sonnet by Claudio Tolomei,  
Giolito, 361
- " " 99---imitated from a sonnet attributed to Antonio  
Mezzabarba, Giolito, 294; the sonnet was  
written by Luigi Tansillo
- " " 100---imitated from a sonnet by Bernardino Daniello,  
Giolito, 316; quatrain 1, l. 4, similar to  
a line from a song by Aurelio Vergerio, Gio-  
lito, 159

The following sonnets in the Olive are taken from the Rime di diversi  
nobili huomini et eccellenti poeti nella lingua thoscana. Nuovamente  
ristampate. Libro secondo. In Vinegia, appresso Gabriel Giolito de  
Ferrari, MDXLVIII:

- Olive, sonnet 4---last tercet from a sonnet of Bernardo Accolti,  
Giolito, 155
- " " 23---quatrains translated from the quatrains of  
a sonnet by Antonio Francesco Rinieri, Giolito,  
20
- " " 64---inspired by a sonnet of Carlo Zancharuolo,  
Giolito, 94
- " " 65---imitated from a sonnet of Bartolomeo Gottifreddi,  
Giolito, 93
- " " 80---translated from a sonnet by Pietro Barignano,  
Giolito, 62
- " " 83---inspired by a sonnet of Antonio Francesco  
Rinieri, Giolito, 22
- " " 87---imitated from a sonnet by Girolano Volpe,  
Giolito, 55
- " " 91---imitated from a sonnet by Bernardino Tomitano,  
Giolito, 39; also from a sonnet of an unknown  
author, Giolito, 133



Olive, sonnet 110--translation of a sonnet of an unknown author, Giolito, 128

" " 113--quatrain 1, l. 4, imitated from the lines of a song by Aurelio Vergerio, Giolito, 159

Of the 115 sonnets in the complete Olive, approximately 90 have their sources in either Ariosto, Petrarch, or in the bembist poets. The remaining 25 sonnets, although specific textual proof has not yet been found, are, in all probability, based on Italian sources. Sonnet 12 of the Olive, for example, a sonnet whose specific source has not yet been found, is similar in content to hundreds of sonnets whose sources are, without doubt, Italian:

O de ma vie à peu près expirée  
Le seul filet! yeux, dont l'aveugle archer  
O bien sceu mil' et mil' flèches lascher,  
Sans qu'il en ait oncq' une en vain tirée.

Toute ma force est en vous retirée,  
Vers vous je vien' ma guérison chercher,  
Qui pouvez seulz la playe dessecher,  
Que j'ay par vous (ô beaux yeux!) endurée.

Vous êtes seulz mon étoile amyable,  
Vous pouvez seulz tout l'ennuy terminer,  
Ennuy mortel de mon âme offensée.

Vostre clarté me soit doncq' ritoyable,  
Et d'un beau jour vous plaise illuminer  
L'obscur nuyt de ma triste pensée. 25

The preceding sonnet as well as those whose source has not yet been found are, I believe, based on Italian works. The location of these sources is a matter that will require much extensive and further research. This hypothesis is supported, I believe, by du Bellay's servile method of translation and imitation, which can be seen from the following examples; Sonnet 94 of the Olive is a translation of Petrarch's sonnet 134: (Petrarch's sonnet appears in parentheses after the sonnet by du Bellay)--

Quand voz beaur yeulx amour en terre incline,  
 (Quando amore i begli occhi a terra inchina)  
 Et voz espriz en un soupir assemble  
 (E i vaghi spirti in un sospira accoglie)  
 Avec ses mains, et puis les desassemble  
 (Con le sue mani, e poi n voce gli scioglie)  
 D'une voix clere, angelique et divine,  
 (Chiara, soave, angelica, divina;)

Alors de moy une douce rapine,  
 (Sento far del mio cor dolce rapina;)  
 Se faict en moy: je me pers, il me semble  
 (E si dentro cangiari pensieri e voglie,)  
 Que le penser et le vouloir on m'emble  
 (Ch' i' dico; or fien di me l'ultime spoglie,)  
 Avec le coeur, du fond de la poitrine.  
 (Se' l ciel si onesta morte mi destina.)

Mais ce doulx bruit, dont les divins accens  
 (Ma' l suon, che di dolcezza i sensi lega,)  
 Ont occupé la porte de mes sens,  
 (Col gran desir d'udendo esser beata,)  
 Retient le cours de mon âme ravie.  
 (L'anima, al dipartir presta, raffrena.)

Voilà comment sur le mestier humain  
 (Cosi mi vivo, e cosi avvolge e spiega)  
 Non les trois soeurs, mais amour de sa main  
 (Lo stame de la vita che m' e data)  
 Tist et retist la toile de ma vie  
 (Questa sola fra noi del ciel sirena) 26

Sonnet 43 of the Olive is freely inspired from a sonnet of Francesco

Occio:

Penser valage et leger comme vent,  
 (Veloce mio pensier vago e possente,)  
 Qui or'au ciel, or'en mer, or'en terre  
 (Che gran spatio di ciel, d'acqua e di terra)  
 En un moment cours et recours grand erre,  
 (Trascorri in un momento e gui sotterra)  
 Voir au sejour des ombres bien souvent.  
 (Non ti e negato penetrar sovente:)

Et quelque part que voisies t'eslevant  
 (Et spesso mostri a l'alma dolcemente)  
 Ou rabaissant, celle qui me faict guerre,  
 (La donna che l mio cor si tolse, e l serra)  
 Celle beauté tousjours devant toy erre,  
 (Nel carcere d'amore, e in lunga guerra)  
 Et tu la vas d'un leger pie suyvnt.  
 (Di gelata paura arde la mente;)

Pourquoy suis-tu (ô penser trop peu sage!)  
 (Quanto sei vano e vanamente grato,)  
 Ce qui te nuist? pourquoy vas-tu sans guide  
 (Poi che conteso n'e'teco venire)  
 Par ce chemin plein d'erreur variable?  
 (Et narrare a Madonna il mio dolore)

Si de parler au moins eusses l'usage,  
 (O se potessi tu parlare e dire)  
 Tu me rendrais de tant de peines vide,  
 (Il grave affanno mio, l'intenso ardore,)  
 Toy en repos, et elle pitoyable.  
 (Foresti lei pietosa et me beato.) 27

The preceding two examples of imitation in the Olive illustrate clearly du Bellay's reliance on Italian texts. It is a type of imitation practiced by du Bellay in writing all of the sonnets of the Olive. Much extensive and further research will be necessary, however, to locate the specific Italian texts used by Du Bellay in writing all of the sonnets of the Olive.

A certain evolution of thought is undergone by du Bellay in writing the sonnets of the Olive. Throughout the first 100 sonnets the poet remains, as all petrarchan lovers, "dououreux et ravi aux pieds de la belle inhumaine." 28 The last 15 sonnets of the collection, however, show that the poet's conception of love is beginning to undergo a change. The lover is confronted by a rival (sonnet 100) whom the jealous poet refers to as a "charongne puante, un monstre." The beloved, having given herself to a rival, becomes ill and without any hope for a cure she dies. The poet in a state of sorrow and despair seeks consolation in religion and "toute la fin du recueil s'élève vers le Père céleste, au temple éternel de la pitié; là près de celui qui en mourant triomphe de la mort. Et c'est seulement à cette heure chrétienne que le poète monte du pétrarquisme au platonisme pour faire rever son âme emprisonnée. Ce n'est plus dans l'inquiétude que s'achève le livre, mais dans la sérénité profonde

de l'apaisement." <sup>29</sup> Du Bellay's inspiration has thus evolved from petrarchanism to platonism; a platonism that in 1552 would ultimately reach its climax in the XIII sonnets de l'honneste amour and in the Élégie.



LES XIII SONNETS DE L'HONNETE AMOUR

In the 1552 edition of the Recueil de poesie du Bellay included the XIII sonnets de l'honnête amour, wherein "idées et style, tout derivait des Erreurs amoureuses de Pontus de Tyrard." <sup>30</sup> These sonnets, based on the work of a French author who in all probability extracted them from an Italian source, form a particularly important phase in du Bellay's changing conception of love. It is now not a passion confined to the person of the beloved, but to her honor; so that the courtship takes on a lofty spiritual meaning. "In these sonnets the poet has mounted the platonic ladder from the contemplation of outward beauty to that of a celestial idea which is one with moral perfection." <sup>31</sup> Du Bellay, writing with the same ardeur as in the Olive, now refines his conception of love--love "doit être une contemplation d'âme et du Bellay, sur les pas de Tyrard, platonise." <sup>32</sup> The tone of the thirteen sonnets is set in the first poem of the collection which Robert Merrill explains as follows: "The poet, having described the power of love, which in his early works he did not well understand or comprehend, has met with such favor from his master as to be consecrated the priest of his honor; the human and worldly affection has been sublimated to a celestial quality and no longer does the poet celebrate things mortal but this inward eye is directed to the contemplation of utter virtue." <sup>33</sup>

In the second sonnet the poet expresses a preference for his lady's heaven-descended spirit and not her physical beauties. This platonism is carried to an even higher level in the fourth sonnet, wherein the androgyne of the hearts of the lover and the beloved unite in perfect union:

Le premier feu de mon moindre plaizir  
Fait halleter mon alteré dezir:  
Puis de noz coeurs la celeste androgyne. <sup>34</sup>

In the fifth sonnet the poet is led to a celestial paradise  
by his lady's eyes:

Ce paradis, qui souspire le b<sup>â</sup>sme,  
D'une angélique et sainte gravité,  
M'ouvre le ryz, mais bien la Deité,  
Ou mon esprit divinement se p<sup>â</sup>sme.

Ces deux soleilz, deux flambeaux de mon ame,  
Pour me rejoindre à la Divinité,  
Percent l'absurde de mon humanité,  
Par les rayons de leur jumelle fl<sup>â</sup>me.

O cent fois donq et cent fois bienheureux  
L'heureux aspect de mon astre amoureux!  
Puis que le ciel voulut à ma naissance

Au plus divin de mes affections  
Par l'allambic de voz perfections  
Tirer d'amour une cinquième essence. 35

In the ninth sonnet the platonic notion that love can create order  
from chaos recieves full expression:

L'aveugle Enfant, le premier né des Dieux,  
D'une fureur saintement eslançée  
Au viel c<sup>â</sup>os de ma jeune pensée  
Darda les traicts de ses tou'-voyans yeux:

Alors mes sens d'ung discord gracieux  
Furent liez en rondeur ballencée,  
Et leur beauté d'ordre egal dispensée  
Conceut l'esprit de la flamme des cieux.

De vos vertuz les lampes immortelles  
Firent briller leurs vives estincelles  
Par la voulté de ce front tant serain:

Et ces deux yeux d'une fuyte suyvie  
Entre les mains du Moteur souverain  
Firent mouvoir la sphère de ma vie. 36

The thirteenth sonnet is dedicated to the poet's mistress, whose  
perfect soul is returning to be reunited with its original:

Puis que la main de la saige nature  
Bastit ce corps, des graces le sejour,  
Pour embellir le beau de nostre jour  
Du plus parfait de son architecture:

Puis que le ciel trassa la portraiture  
De cet esprit, qui au ciel faict retour,  
Habandonnant du monde le grand tour  
Pour se rejoindre a sa vive peinture:

Puis que le Dieu de mes affections  
Y engrava tant de perfections,  
Pour figurer en cete carte peinte

L'astre bening de ma fatalité,  
J'appen' ce voeu a l'immortalité  
Devant les pieds de vostre image sainte. 37

Du Bellay's evolution to a platonic conception of love, which was begun in the closing 15 sonnets of the Olive and developed in the XIII sonnets de l'honnête amour, reaches a climax in the Élégie, published in 1553 in the second edition of the Recueil de poésie. The specific source of inspiration of the Élégie is not known, yet one can conjecture that it is Italian. Regardless of the source, the Élégie is of primary importance for the place it holds in du Bellay's evolution from petrarchanism to platonism.

The Élégie is freed completely of petrarchist speech and very thoroughly of petrarchist thought. The poem, referred to by Merrill as the fullest expression in the history of love which is platonic, appeared only four years after the Olive, the climax of du Bellay's petrarchanism. It brought out in detail, as Merrill indicates, the way in which the principle that love is to be directed towards virtue and celestial truth might be expected to work under a given set of circumstances and with an orthodox pair of lovers. Merrill concludes that it would be difficult to carry the platonic theory to a higher degree without falling on the one hand into pedantry and on the other into mawkishness. It is not the gusty and unhappy passion of the petrarchans but "a love which soars above the pettiness of everyday existence, a love purged of carnal and temporal emotions which gives the soul strength and tranquility not otherwise to be attained." 38

The following passage from the Elegie shows du Bellay's ultimate acceptance of platonic doctrine:

Ce n'est un joug qui captive mon ame  
Soubz le lyen d'une impudique flamme:  
Mais c'est un joug d'amitié conjugale,  
Qui d'une foy honnestement égale  
Separe en deux celle chaste amitié,  
Dont vous avez la premiere moitié,  
Ceste moitié que vous avez pour gaige,  
Long temps y a que l'eustes en partage,  
Et ce fut lors qu'amour et fermeté  
Me firent serf de vostre honnestité,  
L'autre moitié, celle qui l'ha saisie,  
Croyez qu'elle ha si bien esté choisie,  
Qu'autre ne peult mieulx qu'elle meriter  
L'honneste amour que je vous veulx porter.<sup>39</sup>

The climax of platonism in the works of du Bellay, then, appeared in the Recueil de poésie of 1553. Appearing in the same collection was also du Bellay's formal renunciation of petrarchan doctrine, the ode, A une dame, latter called Contre les petrarquistes, when published with the Jeux rustiques in 1558.



CONTRE LES PETRARQUISTES

The ode, Contre les pétrarquistes, is referred to by Vianey as a "protestation de l'esprit national contre une littérature importée de l'étranger."<sup>40</sup> In the ode, du Bellay dismisses such works as his own Olive and the Rime di diversi as examples of hollow rhetoric. He then launches a broadside against all petrarchan conventions. "Il raille d'abord les emphases et les antithèses, puis ce sont les vains portraits, éternelles répliques d'un vieil original; ce sont ensuite les perpétuelles invocations à une nature, toujours pareille et jamais réelle; ce sont encore les déguisements mythologiques, les images géométriques, astronomiques, mécaniques et géographiques."<sup>41</sup> These conventions, all Italian in origin and all borrowed from Italian texts by du Bellay in writing in his earlier works, are now held up to ridicule; yet, ironical as it seems, du Bellay is in all probability using Italian texts as the basis for his refutation of these petrarchan conventions in French literature. Du Bellay, according to Vianey, would not have dared to renounce and ridicule that which had been done by the leading Italian Renaissance poets had the Italians not given him the material with which to do so. Thus du Bellay once again turned to Italian works as a source of reference; he utilized the writings of those Italians who had held up to ridicule the works of the bembist poets, namely, Nicolas Franco, Aretino, Berni, Lasca, and Mauro.

Franco, in ridiculing the petrarchist poets, remarked in a letter published in 1552: "Voulez-vous savoir ce que c'est qu'un pétrarquiste? C'est queuequ'un qui ne sait pas faire un sonnet sans voler des vers."<sup>42</sup> In another letter he satirically summed up petrarchanism as follows: "Je vois en un clin d'oeil des montagnes,

des collines, des coteaux, des compagnes, des plaines, des mers, des fleuves, des fontaines, des rives, des gouffres, des près, des fleurs, des fleurettes, des roses, des herbes, du feuillage, des valeés, des souffles, des vents, des rivages, des bergers, des eaux cristallines, des bêtes, des oiseaux, des poissons, des serpentes, des moutons, des étoiles, le paradis, le ciel, la lune, les étoiles, le soleil, les anges, les ombres, et les nuages." <sup>43</sup> Aretino made the following attack on petrarchanism: "Si je ne suis pas les traces de Boccacce et de Pétrarque, ce n'est pas par ignorance, car je sais fort bien ce qu'ils valent, mais pour ne pas perdre mon temps, ma patience et ma réputation dans la folie de vouloir me transformer en eux, ce qui n'est pas possible." <sup>44</sup> A similar satiric tone is prevalent in the works of Berni and his followers, Lasca and Mauro. Lasca ridiculed petrarchanism in the following manner: "Qui veut fuir la mélancolie, lise de grâce, mon oeuvre; elle lui remplira le coeur de toute douceur car ici on n'entendra pas caquetter le merle Bembo ni coasser la corneille Pétrarque." <sup>45</sup> Mauro, in the anthology of the school of Berni, the Opere piacevole, satirically regrets the fact that he is not a petrarchist "dont les vers étaient tout bordés d'or et de soie, qui étaient toujours dans leurs cabinets de travail tenant les muses par les cheveux pour leur faire cracher des sentences gentillettes et élégantes." <sup>46</sup> The tone and nature of the satire in the Opere piacevole as well as in the works of Aretino and Franco, which du Bellay certainly read, as Vianey has shown, led du Bellay to compose his famous ode Contre les pétrarquistes:

J'ay oublié l'art de Pétrarquizer,  
Je veulx d'Amour franchement deviser,  
Sans vous flatter, et sans me déguiser:  
Ceulx qui font tant de plaintes,  
N'ont pas tant de peine la moitié,  
Comme leurs yeux, pour vous faire pitié,  
Jettent de larmes feintes. . . <sup>47</sup>

Vianey, in summarizing the influence of Italy on du Bellay in writing the ode against petrarchanism says: "On le voit, c'est par l'Italie que duBellay fut invité à bruler l'idole du pétrarquisme que la France après l'Italie avait si dévotement adorée, et c'est l'Italie qui lui donna le ton convenant à ce genre de persiflage. Tout alors avait des origines italiennes, jusqu'aux mouvements de révolte contre l'influence de l'Italie." 48

Shortly after his renunciation of petrarchanism du Bellay is sent to Rome in the service of Jean du Bellay. His separation from his beloved France for three years supplied him with the inspiration and material for his last three important works, Les Antiquités de Rome, Les Regrets, and Les Jeux rustiques.

LES ANTIQUITES DE ROME

The originality of du Bellay in writing Les Antiquités de Rome is, as in his works written prior to his 3 year stay in Rome, slight. "Il n'a guère fait qu'y réunir ce qu'avaient dit de plus intéressant, sur la majesté de Rome et sur la mélancolie de ses ruines, quelque poètes anciens et modernes." <sup>49</sup> With respect to specific textual sources, it is the Latin poets Virgil, Horace, Ovid and Lucan who provided du Bellay with the majority of his material for Les Antiquités de Rome; his heavy reliance on the Latin poets is caused, in part, by the fact that there were few existing Italian sonnets written on the ancient majesty of Rome. The few existing Italian sonnets were, however, used by du Bellay as bases for sonnets in Les Antiquités de Rome. Guidicconi's sonnet on the ancient majesty of Rome (Rime di diversi, 1545, p. 144) is the basis of du Bellay's sonnet 17; and Sannazzaro's sonnet 4 is the basis of sonnet 14. Sonnet 7 of Les Antiquités de Rome is a translation of a sonnet in the second book of the Rime di diversi without a signature, which has been attributed to both Castiglione and Guidicconi:

Superbi colli, e voi sacre ruine  
Che'l nome sal di Roma anchor tenete;  
Ahi che reliquie miserande havete  
Di tante anime eccelse e pellegrine

Theatri, archi, colossi, opre divine  
Triumphal pompe gloriose e liete,  
In poco cener pur converse sete  
E fatte al vulgo vil favola al fine.

Così se ben'un tempo, al tempo guerra  
Fanno l'opere famose, a passo lento:  
E l'opre, e i nomi insieme il tempo atterra

Vivro dunque fra miei martir contento,  
Che se'l tempo da fine a ciò ch'è in terra,  
Dara forsi anchor fine al mio tormento.<sup>50</sup>



The preceding sonnet from the Rime di diversi was used by du Bellay as the basis for his sonnet 7:

Sacrez costeaux, et vous saintes ruines,  
Qui le seul nom de Rome retenez,  
Vieux monuments, qui encore soustenez  
L'honneur poudreux de tant d'ames divines:

Arce triomphaux, pointes du ciel voisines,  
Qui de voir le ciel mesme estonnez,  
Las, peu à peu centre vous devenez,  
Fable du peuple et publiques rapines!

Et bien qu'au temps pour un temps facent guerre  
Les bastiments, si est-ce que le temps  
Oeuvres et noms finablement atteré.

Tristes desirs, vivez donques contents:  
Car si le temps finst chose si dure,  
Il finira la peine que j'endure. 51

In addition to these very direct uses of Italian texts, the indirect influence of Italian thought is felt throughout the collection. "Si du Bellay ne leur (les poètes italiens) a pas pris un grand nombre de détails, c'est eux qui lui ont suggéré l'idée de chanter en sonnets les ruines de Rome."<sup>52</sup> Among the indirect Italian influences were the Latin works of Sannazzaro, who wrote an elegy on the ruins of Cumae, and the Latin writings of Janus Vitalis, who wrote on the ancient majesty of Rome. These works, in all probability, du Bellay read during his stay in Rome. The most important indirect influence is, however, the result of du Bellay's attempt to regain, with the Antiquités de Rome, the popularity that was his before his departure for Rome as a result of the Olive. It is for this reason that du Bellay, despite his renunciation of petrarchan love, used certain petrarchan poetic techniques throughout Les Antiquités de Rome.

These techniques and common places, formerly used in reference to the poet's lady, are used in Les Antiquités de Rome in reference to that ancient city. In sonnet 5, for example, du Bellay praises

ancient Rome in the same manner that a petrarchan lover would praise his beloved:

Qui voudra voir tout ce qu'on peu nature  
L'art et le ciel, Rome, te vienne voir 53

A similar means of expression was formerly used by du Bellay to praise the beauty of his lady:

Si le pinceau pouvait montrer aux yeulx  
Ce que le ciel, les Dieux et la Nature ont peint en vous. 54

In the tercets of sonnet 5 du Bellay, in describing the body and soul of ancient Rome, utilized the epitaphs that were written by the petrarchan poets when one of their fellow poets died: "Ce sonnet 5 est ainsi comme une épitaphe de Rome et chose curieuse, il ressemble étrangement à l'un des nombreux sonnets-épitaphes composé à l'occasion de la mort de Bembo." 55 The works of the poet Bembo, as well as the arts of Rome, are immortal, even though the bodies are dead:

Il Bembo e morto, il volgo grida e piange. . .  
Il Bembo vive e le sue opre il fanno  
Vivo da l'histro al Nil, dal Tago, al Gange 56

Le corps de Rome est dévalleé. . .  
Mais ses escripts, qui son loz le plus beau  
Malgré le temps arrachent du tombeau,  
Font son idole errer parmy le monde. 57

What Ariosto said of Marganor in the Orlando Furioso (O.F., XXXVII, 110) du Bellay used to describe the city of Rome:

Come torrente che superbo faccia  
Lunga pioggia talvolta o nievi sciolte  
Va ruinoso, e gui da' monti caccia  
Gli arbori e i sassi e i campi e le ricolte,  
Vien tempo poi, che l'orgogliosa faccia  
Gli cade, e si le forze gli son tolte,  
Ch'un fanciullo, una femmina per tutto  
Passar lo puote, e spesso a piede asciutto. 58

An identical technique is used by du Bellay to describe ancient Rome:

Comme on passe en été le torrent sans danger,  
Qui souloit en hiver estre roy de la plaine,

Et ravir par les champs d'une fuite hautaine  
L'espoir du laboureur et l'espoir du berger; . . .

Ainsi cueilx qui jadis souloient à teste basse,  
Du triomphe Romain la gloire accompagner,  
Sur ces poudreux tombeaux exercent leur audace,  
Et osent les vaincuz les vainqueurs desdaigner. 59

Petrarchan descriptive techniques and conventions similar to those discussed above occur throughout Les Antiquités de Rome. Even though the specific textual sources are not known for many of the imitations, the Italian tradition of petrarchanism is everywhere in the collection. A similar use of Italian poetic techniques and thought is seen in Les Regrets and in Les Jeux rustiques.

### LES REGRETS

A declaration of originality, similar to the one found in the preface to the Olive, is made by du Bellay in the "Dédicace à M. d'Avanson, ambassadeur de France à Rome":

Je ne veulx feuilleter les exemplaires grecs,  
Je ne veulx retracer les beaux traicts d'un Horace  
Et moins veulx-je imiter d'un Petrarque la grace,  
Ou la voix d'un Ronsard, pour chanter mes regrets, . . .

Je me contenteray de simplement escrire  
Ce que la passion seulement me fait dire,  
Sans rechercher ailleurs plus graves arguments. . . 60

As in the Olive, du Bellay's declaration of originality in Les Regrets is, in all probability, false.

Four years before du Bellay's arrival in Rome, 1549, Alisandro Piccolomini published a collection of sonnets, the Cento sonetti, which, as Vianey has shown, du Bellay read during his stay in Rome. Piccolomini's collection contains "des pièces d'amour, une pièce pour le jeudi-saint avant la communion et une autre pour le vendredi-saint devant le crucifix, des satires contre divers personnages, très peu mechants, d'ailleurs, et où l'individu attaqué n'est jamais désigné que par un pseudonyme, des réflexions sur certains événements, comme le Concile de Trente, des billets à des amis et des confidences sur l'auteur lui-même--il se plaint d'être à Rome, privé de liberté, servant des seigneurs, prenant des cheveux blancs à ce metier, regrettant sa chère patrie, aspirant au jour où il reverra les douces collines de Sienne et où il reviendra lire en paix au murmure de leurs ruisseaux."<sup>61</sup> The striking similarity between Piccolomini's "journal intime" in sonnet form and Les Regrets has led Vianey to conclude that "les Cento sonetti de Piccolomini sont le premier crayon des Regrets." <sup>62</sup>



In addition to the sonnets of Piccolomini, du Bellay relied heavily, in writing Les Regrets, on the satiric sonnets that were popular in fifteenth century Italy. The specific Italian texts have not yet been located yet the similarity between the Italian satire and that used by du Bellay makes it very probable that du Bellay used Italian sources as the basis of the satiric sonnets in Les Regrets. The most important fifteenth century Italian writer of satiric sonnets was Burchiello, a florentine, "qui composait des vers satiriques en maniant le rasoir. . . Ces vers furent jugés si bons que les florentins donnèrent au barbier le nom de ses vers, et comme le figaro de Florence faisait des vers à la 'burchia', on le baptisa Burchiello, et comme il fit école, on appela ses élèves les poètes burchiellesques."<sup>63</sup>

Similar to the sonnets of Burchiello and his group were the sonnets of Matteo Franco and Luigi Pulce, which described maliciously the rival cities of Venice, Milan and Naples,<sup>64</sup> and those of Seraphino dell'Acquilla, which satirically described the vices of the court of Rome.

The satiric sonnets of Burchiello, Franco, Pulce and Seraphino dell'Acquilla, as well as those of Piccolomini, thus provided du Bellay with much of the material for Les Regrets. In addition to the works of these poets, there are numerous indirect influences of the petrarchan poets, in the form of petrarchan conventions, in Les Regrets. As in Les Antiquites de Rome du Bellay used these conventions in an attempt to regain the popularity that was his before his departure for Rome as a result of the Olive.

In Les Regrets du Bellay lamented his separation from France in the same manner that a petrarchan poet would lament the death of

his lady or her simple ingratitude or her departure. The image of the lost lamb is used by Pamphilo Sasso in speaking of himself when separated from his beloved:

Comme le timide agneau qui se trouve abandonnée, remplit  
tous les lieux des lamentations de sa douleur, appelant  
sa mère; ainsi fais-je éloginé de ton beau visage; par les  
forêts, par les collines, par les monts, par les vallées,  
je vais criant. 65

What Sasso said of his beloved, du Bellay said of France in sonnet

9 of Les Regrets:

France, mère des arts, des armes et des loix,  
Tu m'as nourry long temps du lait de ta mamelle:  
Ores, comme un agneau qui sa nourrice appelle,  
Je remplis de ton nom les antres et les bois.

Si tu m'as pour enfant advoué quelquefois,  
Que ne me respons-tu maintenant, ô cruelle?  
France, France, respons à ma triste querelle;  
Mais nul, sinon Echo, ne respond à ma vois.

Entre les loups cruels j'erre parmy la plaine,  
Je sens venir l'hiver de qui la froide haleine  
D'une tremblante horreur fait herisser ma peau.

Las, tes autres aigneaux n'ont faute de pasture,  
Ils ne craignent le loup, le vent ny la froidure:  
Si ne suis-je pourtant le pire du troupeau. 66

A petrarchan would, in describing the state of his heart, use a series of antitheses, as in the following sonnet by Charisto:

Je suis qui me fuit et se cache, je fuis qui veut me  
faire content; je laisse la terre ferme pour semer sur  
le vent; je dédaigne le fruit et me pais de feuillage amer;  
malheureux alteré, je fuis l'eau; pouvant avoir du plaisir,  
je cherche du torment; à chaque instant on m'appelle et je  
n'entends point, mais j'appelle qui jamais ne me répond;  
dans les flammes, je devins une glace inerte et, au milieu  
de la neige, un feu ardent; je laisse le repos et poursuis  
la douleur. 67

Du Bellay describes his mundane life in Rome in the same manner:

J'ayme la liberté, et languis en service,  
Je n'ayme point la court, et me fault courtiser,  
Je n'ayme la feintise et me fault déguiser,  
J'ayme simplicité et n'apprens que malice;

Je n'adore les biens, et sers à l'avarice,  
Je n'ayme les honneurs et me les fault priser,  
Je veux garder ma foy, et me la fault briser,  
Je cherche la vertu et ne trouve que vice;

Je cherche le repos et trouver ne le puis,  
J'embrace le plaisir, et n'esprouve que'ennuis,  
Je n'ayme à discourir, en raison je me fonde;

J'ay le corps maladif, et me fault voyager;  
Je suis né pour la muse, on me fait mesnager;  
Ne suis-je pas (Morel) le plus chétif du monde? 68

The two preceeding petrarchan conventions or common places, as well as many others, occur throughout Les Regrets. They show, indirectly at least, the influence of Italian thought on du Bellay in writing his later works. The specific Italian texts which served du Bellay as sources have not all, at this point, been identified. Yet one can conjecture with some degree of certainty that the sonnets in Les Regrets are all based on Italian sources.

### LES JEUX RUSTIQUES

In Les Jeux rustiques, written as a distraction by du Bellay during his stay in Rome, "le poète n'a mis que son art, il n'y a mis ni ses idées ni son coeur."<sup>69</sup> The thirty eight works of the collection are written in various forms and meters; "on y rencontre un peu de tout, comme si l'auteur avait voulu résumer dans une oeuvre ses divers talents poétiques."<sup>70</sup>

Du Bellay's primary source of material in writing these "compositions champêtres" was the Lusus of the Venetian diplomat Navagero (pseudonyme Naugerius). In the Lusus "Du Bellay a trouvé un sentiment de la nature analogue à celui qu'éprouvaient les anciens, un sentiment exclusif de tout émoi profond et de toute envolée lyrique, sentiment mesuré, nettement défini, se limitant aux impressions de la campagne et de la vie rurale; pour cadre des tableaux champêtres; pour personnages, des paysans et des troupes. Or ces tableaux si simples et si vraies s'accordent merveilleusement avec les visions familières que sa (du Bellay) mémoire avait gardées des paysans et des moeurs de son Anjou natal. En conséquence, il n'a pas eu la moindre peine à transposer les éléments qui lui fournissait son modèle. Ce qu'il a lu s'est substitué chez lui spontanément à ce qu'il a lu." <sup>71</sup>

Twelve of the thirty eight works of the Jeux rustiques are translations of works from the Lusus of Navagero. Two of the compositions are taken from Bembo: the Complainte des Satyres aux Nymphes is translated from Bembo's Faunus ad Nymphas, and the work entitled Sur un chapelet de roses is freely imitated from Bembo's Iolas ad Faunum. The remaining twenty four works in Les Jeux rustiques, whose source has not yet been identified, are, I believe, based on



Italian or Latin works. Much further study and research will be necessary, however, to verify such an hypothesis.

### CONCLUSION

Throughout his literary career du Bellay relied heavily upon Italian literature. His early works, La Défense et illustration de la langue française and L'Olive are freely imitated or translated directly from the works of Italian poets or theorists of language. A similar use of Italian thought is seen in du Bellay's evolution from a petrarchan to a platonic conception of love and his ultimate rejection of petrarchanism. In the works published after du Bellay's return from Rome, Les Antiquités de Rome, Les Regrets, and Les Jeux Rustiques, the exact Italian texts used by du Bellay are not all known, yet the extensive use of Italian poetic conventions and common places in these works permits one to conjecture that they are based on Italian texts. Much further historical study and textual research will be necessary however to verify such an hypothesis. Pierre Villey, in summarizing du Bellay's debt to Italian literature concludes: "Plus nous pénétrons dans l'étude de notre 16ème siècle, plus nous devons reconnaître que les auteurs vraiment originaux y sont rares. De plus en plus nous devons nous convaincre que notre dette envers l'Italie a été considérable et nous ne la connaissons encore que très incomplètement." 72

Yet to consider the works of du Bellay as unoriginal is to impose a twentieth century definition of the word originality upon a writer of the French Renaissance, an age when "on s'occupait moins de créer que de ressusciter les créations de l'antiquité et de l'Italie." 73 To be original in the sixteenth century meant to choose discriminately; "La véritable originalité au 16ème siècle

consistait peut-être à choisir parmi les créations anciennes celles qui s'adaptaient à des besoins actuelles." 74 In this respect du Bellay, despite his extensive use of Italian literature, is perhaps the most original writer of the French Renaissance.

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Rome: leurs sources latine et italienne,"  
Bulletin Italien I, Bordeaux: Furet,  
1901, p. 187
- (50) Rime di diversi nobili huomini et eccelenti  
preti nella lingua toscana, Venegie: Gabriel  
Hailito, 1548, p. 132

- + (51) J. du Bellay, Oeuvres poétiques 2,  
p. 10
- (52) Vianey, Le Pétrarquisme en France au  
16<sup>ème</sup> siècle, p 324
- + (53) J. du Bellay, Oeuvres poétiques 2, p. 8.
- + (54) J. du Bellay, Oeuvres poétiques I, p. 90.
- (55) Vianey, Le Pétrarquisme en France au  
16<sup>ème</sup> siècle, p 331
- (56) quotation used by Joseph Vianey,  
Le Pétrarquisme en France au 16<sup>ème</sup> s., p 331
- + (57) J. du Bellay, Oeuvre poétique 2, p. 90.
- (58) Lodovico Ariosto, Orlando Furioso,  
Vol II, ed. Vincenzo Grobetti.  
Firenz.: Monnier, 1888, p. 319.
- + (59) Goussier du Bellay, Oeuvre poétique 2, pp 15-16
- + (60) Oeuvre poétique 2, p. 52
- (61) Vianey, Le Pétrarquisme en France  
au 16<sup>ème</sup> siècle, p 341
- (62) ———, p. 343



63) \_\_\_\_\_, p. 353 846  
→ 64) (p. 355 Vianey) ;  
Ronsard, MDCCLIX. (Sonnetti di Matteo Franco di Luigi Pulci) - nuovamente dati alla luce dal Marchese Felippo de' Rini

65) French (LUCE) translation of the sonnet Come el timido agnell del gregge fore by Pamphilo Sasso, used by Vianey, Le Pétrarquisme en France au 16ème s. p. 347.

→ 66) J. du Bellay, Oeuvres poétiques, 2, pp. 59-60

67) French translation of the sonnet Io seguo chi mi fugge e si nasconde by Charreto, used by Vianey, Le Pétrarquisme en France au 16ème siècle, p. 348.

→ 68) J. du Bellay, Oeuvres poétiques, 2, p. 82

69) Joseph Vianey, Les Regrets de Du Bellay, Paris: SEFELT, 1946, p. 148.

70) Henri Chamard, Histoire de la Pléiade, Paris: Henri Didier, 1939, p. 211.

71) \_\_\_\_\_, p. 218.

72) Pierre Villet, Les sources italiennes de la Défense et illustration de la langue française, p. 107

73) \_\_\_\_\_, p. 107.

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1549--LA DEFENSE ET ILLUSTRATION DE LA LANGUE FRANCAISE

1. Du Bellay's Defense et Illustration is a reply to Thomas Sibilet's Art poetique of 1548.  
 Du Bellay: Il est temps que le latin cède le pas au français.
2. Sperone Speroni's Dialogo della lingua is a reply to "un professeur d'éloquence" who proposed that latin was superior to "la langue vulgaire."  
 Speroni: Il est temps que le latin cède le pas a la langue vulgaire.

1549--L'OLIVE (50 sonnets); when republished in 1550 the collection contained 125 sonnets; Petrarchian in nature.

The following sonnets of L'Olive are based on the Orlando Furioso or on the Opere Minori of Ludivico Ariosto:

- |                  |  |    |
|------------------|--|----|
| 1. Olive, sonnet | 5--translation of Ariosto's sonnet   | 2  |
| 2. " "           | 7--" " " "   | 22 |
| 3. " "           | 8--" " " "   | 7  |
| 4. " "           | 10--" " " "  | 6  |
| 5. " "           | 11--" " " "  | 17 |
| 6. " "           | 18--" " " "  | 18 |
| 7. " "           | 30--" " " "  | 8  |
| 8. " "           | 33--1st quat. and tercets trans. of S. 10  |    |
| 9. " "           | 78--one line taken from <u>Orlando Furioso</u> , VII, 16, line 2.  |    |
| 10. " "          | 93--based on lettre from Bradamante to Ruggiero, O. F., XLIV, 61-66.   |    |
| 11. " "          | 99--last tercet from O.F., XXXI, 5, ll. 1-3.   |    |
| 12. " "          | 25--adaptation from scene of despair in O.F., XXIII, 125-6.  |    |
| 13. " "          | 29--Bradamante assures Ruggiero she will always be true to him, O.F., XLIV, 61-66.   |    |
| 14. " "          | 31--1st quat. is Petrarch's phrasing. last 10 lines from O.F., XLV, 32-39; absence of loved one compared to dreary winter. |    |
| 15. " "          | 35--Based on a letter from Bradamante to Ruggiero, O.F., XLIV, 61-66.  |    |
| 16. " "          | 37--Complaints of Bradamante, O.F., XXXII, 18-25.  |    |
| 17. " "          | 42--trans. of part of the scene where Orlando goes mad; O.F., XXIII, 127.  |    |
| 18. " "          | 47--Bradamante's wish to sleep forever to avoid suffering and sorrow; O.F., XXXIII, 63-4.                                  |    |
| 19. " "          | 71--The portrait of Alcina is the portrait of Olive; O.F., VII, 10-16.   |    |
| 20. " "          | 97--inspired by stanzas 42 and 43 of the first canto of Orlando.   |    |
| 21. " "          | 6--based on the 10th madrigal of Ariosto.  |    |
| 22. " "          | 28--Bradamante's wish to sleep forever, O.F., XXXIII, 60-64.   |    |
| 23. " "          | 84--from a prose passage in Sannazaro's <u>Arcadie</u> , prosa settima.  |    |

The following sonnets of the Olive are based on sonnets by Petrarch:

- |         |                    |
|---------|--------------------|
| 24. " " | 93--Petrarch # 193 |
| 25. " " | 69--Petrarch # 192 |
| 26. " " | 94--Petrarch # 134 |

27.	Olive, sonnet	89--	Petrarch	#	269
28.	"	"	"	#	187
29.	"	"	"	#	271
30.	"	"	"	#	120
31.	"	"	"	#	209

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The following sonnets of the L'Olive contain a word, line, or image used by Petrarch:

32.	"	"	84--	"	#	28
33.	"	"	85--	"	#	148
34.	"	"	65--	"	#	2
35.	"	"	92--	"	#	39

The following sonnets of L'Olive are copied from sonnets in the Rime di diversi eccellentiss autori, published in 1545.

36.	"	"	2--	Sansovino, p. 210
37.	"	"	3--	Guidiccione, p. 155
38.	"	"	9--	Castiglione, p. 179
39.	"	"	13--	Mozzarello, p. 87
40.	"	"	19--	V. Martelli, p. 20
41.	"	"	20--	Mozzarello, p. 72
42.	"	"	24--	della Torre, p. 105
43.	"	"	38--	Molza, p. 115
44.	"	"	41--	B. Tomitano, p. 257
45.	"	"	43--	Fr. Coccio, p. 339
46.	"	"	48--	G. Camillo, p. 60
47.	"	"	49--	Th. Castellani, p. 44
48.	"	"	52--	Lelio Capilupi, p. 341
49.	"	"	54--	V. Guirino, p. 180
50.	"	"	57--	Fortunio Spira, p. 197
58.	"	"	58--	Fortunio n. Amanio, p. 41
52.	"	"	66--	Camillo A. Caula, p. 331
53.	"	"	67--	Bembo, p. 10
54.	"	"	73--	Ottaviano Salvi, p. 281
55.	"	"	76--	Fortunio Spira, p. 199
56.	"	"	86--	Guidiccione, p. 170
57.	"	"	96--	C. Tolomei, p. 356
58.	"	"	99--	della Casa, p. 270
59.	"	"	100--	della Casa, p. 270
60.	"	"	113--	Bernardino Daniello, p. 295

The following sonnets of L'Olive are copied from sonnets in the Rime di diversi eccellentiss autori, published in 1548

61.	"	"	23--	Rinieri, p. 20
62.	"	"	64--	Carlo Zancharuolo, p. 94
63.	"	"	65--	Bart. Gottifredi, p. 83
64.	"	"	80--	P. Barignano, p. 62
65.	"	"	83--	Rinieri, p. 22
66.	"	"	87--	Gir. Volpe, p. 55
67.	"	"	91--	Ber. Tomitano, p. 39
68.	"	"	110--	Ignato, p. 128

In the 68 sonnets of the Olive listed above du Bellay has borrowed from more than 35 different Italian poets and authors.



1552--Les XIII sonnets de l'honnête amour

Published in the first edition of the Recueil de poésie, 1552. Formal Petrarchianism but Platonistic in thought; based on the Erreurs Amoureuses de Pontus de Tyard; The XIII sonnets mark the growing change from Petrarchianism to a purer Platonism in du Bellay's thought; In the first sonnet du Bellay indicates the main idea of his work: "Amour l'avait sacré prêtre de son HONNEUR." (du Bellay's capitals). In the other sonnets "c'était la conception que l'amour spirituel l'emportait sur l'amour des sens, comme la beauté de l'esprit l'emportait sur la beauté du corps."

Sonnet IV, the first tercet: Le premier feu de mon moindre plaisir  
Fait haller mon altéré désir/ Puis de nos coeurs la céleste  
Androgyne. (my underlining)

1553--L'Élégie

Published in the second edition of the Recueil de Poésie, 1553. Du Bellay frees himself completely of Petrarchist speech and very thoroughly of Petrarchist thought. He now conceives man's true affection to be directed above the body and the passing qualities of his lady. The Élégie is, in fact, the climax of du Bellay's Platonism. This climax of Platonism came four years after the Olive, his climax of Petrarchianism.

1553--A une dame

Later called Contre les pétrarquistes, when published with the Divers Jeux Rustiques. (1558). This ode, according to Vianey, is a "protestation de l'esprit national contre une littérature importée de l'étranger," yet it itself is based on Italian sources; Du Bellay's ode is based on the works of the following Italian authors who expressed an anti-petrarchian sentiment in their works:

1. Nicolas Franco, called the "satirique florentin" in Le Petrarquista, 1539
2. L'Arétin
3. les poètes bernésques; the works of these poets were collected in the Opere piacevoli
  - A. Berni--Capitolo della peste
  - B. Le Lasca
  - C. Mauro--Capitolo della caccia
4. Bembo--Gli Azolani (partly anti-petrarchian)

1558--Les Antiquités de Rome

Based primarily on Latin and not Italian sources; the following Latin authors all dealt with the majesty of Rome: Virgil, Horace, Ovid, Propertius and Lucan.

Italian influences in Les Antiquités: according to J. Vianey in his Le pétrarquisme en France au XVIème siècle, p. 324--"Si du Bellay ne leur (les poètes italiens) a pas pris un grand nombre de détails, c'est eux qui lui ont suggéré l'idée de chanter les ruines de Rome et celle de les chanter en sonnets." The germ of the idea of Les Antiquités de Rome came from the following three authors:

1. Sannazaro's elegy on the ruins of Cumae (In Latin)
2. Janus Vitales's epigram on Rome (In Latin)
3. Buchanan (Scotch poet), wrote against the vices of the popes, also in Latin.

The few Petrarchian sonnets written on the majesty of Rome were copied by du Bellay; he then wrote others based on these copied sonnets.

1. Sonnet 17--based on Guidiccion's sonnet on the misery of Rome (Rime di diverse, 1545, p. 144)
2. Sonnet 14--based on Sannazaro's sonnet # IV
3. Sonnet 7---a complete translation of a sonnet in the second edition of the Rime di diverse without a signature. The sonnet is attributed to both Castiglione and Guidiccion.

Petrarchian conventions or common places in Les Antiquités; Du Bellay addresses Rome as the Petrarchian poet addresses his lover.

1. Sonnet # 5--du Bellay repeats of Rome what a Petrarchian would say of his lover: Qui vouldra voir tout ce qu'on peu nature/L'art, et le ciel, Romme, te vienne voir. // In the Olive, sonnet 7 he says: si le pinceau pouvait montrer aux yeuz/ce que le ciel, les Dieux, la nature ont peint en vous. . . //
2. What Ariosto in the Orlando Furioso says of Marganor (O.F., XXXVII, 110) Du Bellay, says of Rome in the sonnet "Comme on passe en été le torrent sans danger."

#### 1558--Les Regrets

Du Bellay states in the "Dedicace a M. d'Avanson": Je ne veulx feuilleter les exemplaires grecs/Je ne veulx retracer les beaux traits d'un Horace/ Et, moins veulx-je imiter d'un Petrarque la grace/. . . Je me contenteray de simplement escrire/ Ce que la passion seulement me fait dire,/ Sans rechercher ailleurs plus graves arguments.

BUT---(The following are the Italian sources of Les Regrets)

1. Alexandre Piccolomini's Cento Sonetti, MDXLVIII  
Piccolomini's work was written with the same goals and using the same format as du Bellay's; Cento Sonetti were published in Rome 4 years before du Bellay arrived. The idea of writing a "journal intime" in sonnet form came to du Bellay from Piccolomini.
2. les poètes burchiellesques (satiric poets)
3. The sonnets of Matteo Franco and Luigi Pulci. These were malicious descriptions of the rival cities Milan, Venise, and Naples.
4. dell'Aquila, Seraphino; his sonnet 89 is written against the court in Rome.

Petrarchian conventions or common places in the Regrets; Du Bellay laments his separation from France in the same manner as

Petrarchian poet would lament the death of a lover or her simple ingratitude or her departure. The following is a Petrarchian sonnet by Pamphilio Sasso (Opera del preclarissimo poeta Miser Pamphilio Sasso Modene, MCCCCXIX, f.6, recto):  
 "Come el timido agnell del gregge fore....": Comme le timide agneau, qui se trouve abandonné remplit tous les lieux des lamentations de sa douleur, appelant sa mere; ainsi fais-je éloigné de ton beau visage; par les forêts, par les collines, par les vallées, je vais criant." What Sasso says of his lover Du Bellay says of France in "France, mere des arts, des armes, et des loix."

A Petrarchian would also, in describing the state of his heart, use a series of antitheses, as in this sonnet by Charieto (Le rime del Charieto, Napoli, 1892, sonnetto XIII: Io seguo chi mi fugge e si nasconde...): Je suis qui me fuit et se cache, je fuis qui veut me faire content; je laisse la terre ferme pour semer sur le vent; je dédaigne le fruit et me pais de feuillage amer; malheureusement altéré, je fuis l'eau; pouvant avoir du plaisir, je cherche du tourment...." Du Bellay expresses the same idea in sonnet # 39: J'ayme la liberté, et languis en service. . .

#### 1558--Les Jeux Rustiques

38 works; approx. 20 are in lyrical form, the remainder are in "rimes plates" in different meters.

Des compositions champêtres; une des distractions de du Bellay à Rome; in the "Avis au lecteur" Du Bellay says: "ce sont des pieces faites aux heurux qu'on donne ordinairement aux jeux, aux spectacles, aux banquets et autres telles voluptez..... employez les mesmes heures à la lecture d'iceluy que celles que j'ay employées à la composition. . . .

1. The first work of the collection, Le Moretum de Virgile, is, as du Bellay tells us, a translation of a poem by Virgil.
2. The twelve works which follow the Moretum are based on the works of the venetian diplomat A. Navagero (pseud. Naugerius). Navagero's Lusus was published in 1552 with the Latin works of Bembo, Castiglione, Cotta and Flaminio. It was later published in French in Paris in 1547 or 1548.
3. 2 works of the Jeux Rustiques are borrowed from Bembo:
  - a. Complainte des Satyres aux Nymphes--from Bembo's Faunus ad Nymphas, 1552
  - b. Sur un chanpelet de Roses--from Bembo's Iolas ad Faunum, 1552.

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UNE ETUDE DES ENFANTS TERRIBLES  
DE JEAN COCTEAU

S. ROBERT POWELL  
FALL 1966



LES METAMORPHOSES DES ENFANTS TERRIBLES

La période entre les deux guerres mondiales, une période qui se caractérise par de nombreuses valeurs, "où les surréalistes étudiaient le soi-disant désordre de l'esprit humain et où Gide et Claudel continuaient une sorte d'humanisme, Cocteau s'est intéressé à l'étude du soi. Il n'avait ni la foi de Claudel ni l'animation d'un mouvement littéraire comme Breton; il représente un mélange des deux." (Wallace Fowley, Guide to Contemporary Literature) Tout en acceptant le catholicisme et le surréalisme il les a rejetés-- il a pu donc découvrir un royaume inconnu à tous les deux; une réalité des émotions, la seule réalité que peut avoir l'homme, une réalité qui se base sur l'intensité de notre expérience et qu'on ne doit pas renoncer à un système arbitraire; un royaume dans lequel il a découvert, selon Fowley, les qualités essentielles de l'homme; c'est la réalité de l'adolescence--le monde des Enfants Terribles.

Pour bien comprendre cette réalité il faut d'abord s'occuper du lieu où l'action va se dérouler; on doit commencer par une étude du décor car Cocteau met ses personnages dans un monde, et puis ce monde devient un champ de bataille où il est impossible de vivre. Dès la première page on remarque le commencement d'une suite de métamorphoses du décor du roman: "Ce soir-là, c'était la neige. Elle tombait depuis la veille et naturellement plantait un autre décor. La cité reculait dans les âges. Ce velours qui rapetissait la cité, la meublait, la transformait, l'enchantait, la transformant en salon fantôme. Les hôtels cessaient d'être des loges d'un théâtre étrange et devenaient bel et bien des demeures barricadées sur le

passage de l'ennemi. Car la neige enlevait à la cité son allure de place libre ouverte aux jongleurs, bourreaux, et marchands. Elle lui assignait un sens spécial, un emploi défini de champ de bataille." (Les Enfants Terribles, Livre de Poche, pp. 10-11) Voilà la première métamorphose du décor du roman.

La chambre des enfants aussi se métamorphose. D'abord elle contient "deux lits minuscules, une commode, une cheminée et trois chaises. Entre les deux lits ouvrait une porte sur un cabinet de toilette. Sans les lits on l'aurait prise pour un débarras. Des boîtes, du linge, des serviettes éponge jonchaient le sol. Au milieu de la cheminée trônait un buste en plâtre sur lequel on avait ajouté à l'encre des yeux et des moustaches; des punaises fixaient partout des pages de magazines, de journaux, représentant des vedettes de film, des boxeurs, des assassins." (Livre de Poche, pp. 27-28) Peu à peu la chambre commence à changer car Cocteau va pousser le privilège des objets jusqu'à les armer d'un pouvoir humain. Quand le médecin arrive pour soigner Paul, Cocteau montre Elizabeth "debout derrière un fauteuil regardant une pièce inconnue que la neige suspendait en l'air. Cette méprise d'une pièce était augmentée par la glace qui vivait un peu et qui figurait un spectre immobile." (Livre de Poche, pp. 37-38) Quand les enfants rentrent de la mer la chambre a pris le large: "Son envergure était plus vaste, plus hautes ses vagues. Dans le monde singulier des enfants, semblable à celle de l'opium, la lenteur devenait aussi périlleuse qu'un record de vitesse." (Livre de Poche, p. 74) La chambre devenait un peu comme une machine infernale qu'Elizabeth essayait d'arrêter. Sa position comme mannequin, ses fiancailles avec

Michel, ce ne sont que des arrêts temporaires. Plus tard quand Dargelos envoie le poison à Paul, Cocteau dit que la chambre s'enrichissait d'une force occulte. Elle devenait bombe vivante-- une machine infernale qui allait finir par s'écarter et se détruire; et c'est dans le dernier chapitre du roman qu'on voit cette destruction. Même les enfants ont aidé la destruction des objets matériels de la chambre. Elizabeth se délectait de détruire les pointes de vues essentielles car il fallait créer une température d'orage sans laquelle ni Paul ni Elizabeth ne pouvaient pas vivre; et c'était un chef-d'oeuvre qu'ils créaient, un chef-d'oeuvre qu'ils étaient. Dans leur propre création rien ne pesait sur eux, ni les conventions de la famille, ni les habitudes de la société, ni les contingences de la vie quotidienne, ni les fardeurs de l'argent; c'était une chambre où ils étaient libres où rien ne leur était plus précieux que de préserver la pure liberté des sentiments. La véritable chambre des enfants était donc la création des enfants eux-mêmes.

Ces deux métamorphoses importantes du décor sont produites par l'effet de lumière--une absence de lumière qu'on remarque dans tous les chapitres du roman. Au commencement du livre les becs de gaz éclairaient mal la cité et elle reculait dans les âges. Les pompiers pour Gérard ne sont que des allégories qu'il a aperçu dans le noir. Paul insiste à rabattre la lampe pour emplir la chambre d'une ombre rouge. C'était toujours le soir que le rideau s'est levé sur le théâtre des enfants: "Le théâtre de la chambre s'ouvrait à onze heures. La journée pesait aux enfants, ils la trouvaient vide. Un courant les entraînait vers la nuit, vers la chambre où ils recommençaient à vivre. Depuis l'éclairage débile de la cité Monthiers jusqu'à la

chambre finale ce ne sont que des pièges de l'ombre et des coups de grison. Et c'est à cause de cette atmosphère nocturne qu'il y a des métamorphoses du décor--de la cité Monthiers et de la chambre des enfants.

Ce qui est aussi important que les métamorphoses du décor, ce sont les métamorphoses des personnages. Dargelos, le coq du collège, l'enfant qui jette la boule de neige au commencement du livre, est le personnage le plus important du roman. Pour comprendre la métamorphose de Dargelos il faut étudier ses origines historiques. Dargelos appartient réellement aux années d'études de Cocteau; l'auteur du roman se souvient de son ami: "Il était beau, de cette beauté animale, d'arbre ou de fleuve. Cette beauté robuste, surnoise, évidente, ensorcelait les personnes les plus certaines de n'y être point sensibles: les proviseurs, le concierge, les professeurs. Imaginez quels désordres pouvait provoquer un Dargelos, chef de bande, coq du collège." (J-J Kim, "Dargelos et les pièges de la beauté, La Table Ronde, Oct. 1955, 123-28.)

La première fois qu'on remarque le personnage de Dargelos est dans le Sang d'un poète de Cocteau. C'est le moment que choisit, pour prendre soudain visage et mouvement, une mythologie personnelle. Le Dargelos qu'on voit dans les lignes suivantes du Sang d'un poète est le même Dargelos qu'on rencontre dans les Enfants Terribles:

Le Camarade

Ce coup de poing de marbre était boule de neige  
Et cela lui étoila le coeur  
Et cela étoilait la blouse du vainqueur  
Étoila le vainqueur noir que rien ne protège

Il restait stupéfait debout  
Dans la guérite de solitude  
Jambes nues sous le gilet, les noix d'or, le houx  
Étoile comme le tableau noir de l'étude



Ainsi partent souvent du collège  
Ces coups de poing qui font cracher le sang  
Ces coups de poing durs de boule de neige  
Qui donne la beauté, vite, au coeur, en passant.

On trouve la même description en prose dans les premières pages des Enfants Terribles. C'est le Dargelos, selon Kim, qu'on rencontre à chaque page de l'oeuvre de Cocteau. Dargelos, pour Cocteau, représente la forme visible qui réveille l'ame endormie et l'incite à désirer la beauté divine--c'est le nom unique et auréolé que Cocteau donne à tout ce qui de beauté le hante pendant sa vie. Dargelos, synonyme de beauté, beauté double, beauté complète, à la fois virile et féminine, beauté pleine de naïveté et tout à la fois des ruses. Paul, lui-même, reconnaît que la beauté est une des ruses que la nature emploie pour attirer les êtres les uns vers les autres. Cette beauté n'est encore qu'une métamorphose de Dargelos. Dans Cadences Cocteau dit: "Dargelos! afin que tu viennes à porter le poids de tout cela, il fallait que tu acceptes la métamorphose--de personnage historique tu es devenu mythe, tu es devenu l'élève Dargelos des Enfants Terribles." (Kim, "Dargelos et les pièges de la beauté," 123-128)

Tantôt Dargelos, la beauté virile, frappera comme un coup de poing de marbre, prenant les apparences des boxeurs, des apaches, des étoiles américaines, épingles aux murs de la chambre des enfants. Il poursuit Paul partout et finit par se métamorphoser en jeune fille, Agathe. Paul, sans le savoir, avait transporté sur Agathe les masses confuses de rêve qu'il accumulait sur Dargelos.

Même Elizabeth voit cette métamorphose; elle s'est aperçu que tous les apaches, tous les détectives, toutes les étoiles épingles par Paul aux murs ressemblait à l'orpheline et à Dargelos; mais Dargelos, synonyme de beauté, ne pouvait prendre corps qu'après

avoir cessé d'être. Il devait entrer dans la légende, dans la vie des mythes, dépassant ainsi son propre personnage. Dargelos, c'est un être qui n'est jamais aussi présent qu'au moment où il a cessé d'être là; il est d'abord l'élève du lycée Condorcet et enfin l'orpheline Agathe et toujours l'idée de la beauté accompagne le mythe, un mythe qui devient de plus en plus important dans le roman.

Si Cocteau donne des pouvoirs humains aux objets, il donne des pouvoirs surhumains aux personnages, surtout Elizabeth. Au commencement elle n'était qu'une jeune fille, la soeur de Paul, mais à la fin elle était ~~un~~ dieu, le génie de la chambre. Quand elle a appris que l'orpheline Agathe aimait Paul et non pas Gérard "elle descendait de sa chambre comme une machine, une machine habitée d'un mécanisme dont elle n'entendait que la rumeur. Ce mécanisme la manoeuvrait, lui commandait de prendre à droite, à gauche, lui faisait ouvrir, fermer les portes." (Livre de Poche, p. 138) Bref, elle est devenue automate. "Elle était comme un personnage surnaturel qui suivait un couloir, la tête vide. Elle est devenue une faroune, une grotesque, une anness, incapable de se rendre utile, de faire quoi que ce soit." (Livre de Poche, p. 93)

Ces métamorphoses des personnages, aussi, se passent dans une atmosphère nocturne. La première fois que Paul a vu le profil de Dargelos, en regardant Agathe, il y avait "une ombre pourpre." Elizabeth, l'automate, le personnage surhumain, n'était qu'une automate le soir, car c'était seulement le soir que les enfants jouaient au jeu. On remarque partout des "clairs de lune theatrale", des "flaques de lune et de l'ombre" des éclairages surnaturelles, etc. Cette lumière, ce manque de lumière, c'est l'agent catalytique qui cause les métamorphoses des personnages aussi bien que du décor.

Toutes les métamorphoses, des personnages aussi bien que du décor, finissent par s'entasser. Et quand Agathe arrive chez les enfants le théâtre des enfants est complet. De l'arrivée d'Agathe Cocteau a dit: " Une amitié fatale réunit Agathe et Elizabeth, et vraiment de cette sorte dont à l'usine une pièce qu'un ouvrier a faite au sous-sol s'ajuste avec une pièce faite par un ouvrier du dernier étage." (Livre de Poche, p. 96) Avec l'arrivée d'Agathe la chambre donc est devenue une sorte de machine, mais il fallait quelq' un ou quelque chose pour la mettre en marche. Les joueurs attendaient. Il y avait un silence qui évoquait la neige, le salon jadis, suspendue en l'air de la rue Montmartre et même la bataille de la cité Mont-thiers réduite par la neige aux proportions d'une galerie. C'était bien une solitude pareille. On dressait les camps. On profitait des flaques de lune et de l'ombre. La neige fouettait les fenêtres. Tout était prêt et Dargelos envoie la deuxième boule, la boule de poison, une boule noire. C'était une boule qui allait faire mourir les enfants; la première boule, la boule de neige, une boule blanche, les a fait naître.

La boule de poison était comme une bombe vivante qui emplissait la chambre d'une arôme funèbre, qui a fait glisser la chambre et les enfants vers leurs fins, et la machine infernale éclate.

THE REALITY OF LES ENFANTS TERRIBLES

The room of Paul and Elizabeth at the beginning of the novel is a world where Paul and Elizabeth joined together their lives in childhood, it is the secret <sup>Ad</sup>closed world of adolescence, a make-believe world yet a reality. This world of adolescence, however, became a lie when Paul and Elizabeth continued to live therein when their adolescence had passed. Normal reality was at once outside the room and the room then became the only reality, a self-fabricated universe constructed by the children to meet the needs of their own troubled psyches.

Into this world, the world of the "jeu" and the "trésor", Dargelos hurled a "boule de neige" and with this "boule blanche" the myth of Dargelos entered the childhood reality of Paul and Elizabeth; a myth which when personified in Agatha, was seen by Elizabeth as a destructive force threatening the make-believe world of Paul and herself. It was destructive in the sense that one of the members of the self-fabricated reality, Paul, was violating the rules and not playing the game. Elizabeth realized fully that if Paul were to marry Agathe that the room would be destroyed, for the room's existence depended entirely upon its two creators for its existence. Thus Elizabeth, deliberately deceiving Paul about Agatha's true feelings, had prevented Paul from destroying their reality, which had become a type of constant for Paul and Elizabeth. Again Dargelos intrudes in the world of the children by sending the "boule de poison", which in the hands of Paul and Elizabeth became a lethal toy which subsequently destroyed the closed secret world that Paul and Elizabeth had created.



Elizabeth, seeing Paul die, realized that her world could not exist without her brother, and for that matter neither could she. In an act of self-destruction she thus assured the room's existence as well as that of her brother and herself: "Elle criait à Paul de la rejoindre; guettant la minute splendide où ils apparaîtraient dans la mort." (Livre de Poche, p. 176.)

The time granted to Paul and Elizabeth to enjoy their illusions, to live the myth they had created, was over and the "machine infernale" was in the process of exploding, and their world rapidly disintegrated. The closed secret world of adolescence, a "théâtre à huis clos", then became a "théâtre ouvert aux spectateurs." The external world of normal reality had triumphed, for a moment, over the world of Paul and Elizabeth, yet their world was not and could not be destroyed, their deaths guaranteed its eternal existence.

Les Enfants Terribles is then the study of an escape, a lie, and a truth. An escape which became a lie and then a truth. It is a study of a passage from a reality to a non-reality which ultimately became the only reality; It is a creation and a destruction; it is a lie lived completely--Two children relentlessly pursuing a lie in order to find a truth.

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"It requires wisdom to understand  
wisdom; the music is nothing if the  
audience is deaf." Walter Lippman  
(1899-1974)

## DIALECTICISM AND THE ARTISTIC CREATIONS OF COLE AND BRYANT

S. Robert Powell  
May 26, 1967

A

Professionally handled  
(& very useful for me-  
just made a treat)

The close personal friendship between Thomas Cole and William Cullen Bryant has been well-studied and the main facts of their twenty-three years of friendship have long been known.<sup>1</sup> Their aesthetic theory and practice have similarly been the subject of much scholarly investigation.<sup>2</sup> Most critics, however, have failed to sufficiently underline and illustrate the essentially dialectical structure of that system of ideas established by Alison and formulated in the Essays on the Nature and Principles of Taste (1790), a theory with which Bryant and Cole, as will be demonstrated, as well as most Knickerbocker writers and landscape artists of the first half of the nineteenth century agreed. For that reason it will be necessary to briefly state the principal tenets of that aesthetic theory.

Fundamental to Alison's aesthetic is an enthusiastic glorification of nature and the natural landscape for their intrinsic order and beauty. These forms of nature possess, according to Alison, qualities which relate them inextricably to an ethical code wherein the natural and the beautiful are synonymous with the good and for that reason are worthy of praise. Alison states:

... wander where we will, trees wave, rivers flow, mountains ascend, clouds darken, or winds animate the face of heaven; and over the whole scenery the sun sheds the cheerfulness of his morning, the splendor of his noonday, or the tenderness of his evening light. There is not one of these features of scenery which is not fitted to awaken us to moral emotion--to lead us, when once the key to our imagination is struck, to trains of fascinating and of endless imagery; and in the indulgence of them to make our bosoms either glow with conceptions of mental excellence, or melt in the dreams of moral good.<sup>3</sup>

Bryant and Cole both subscribed to this belief. In his Lecture on American Scenery, given before the New York Lyceum on May 16, 1835, Cole remarked:



There is in the human mind an almost inseparable connexion between the beautiful and the good, so that if we contemplate the one the other seems present. <sup>4</sup>

Bryant, in his second Lecture on Poetry, addressing himself to the question of the value and use of poetry, remarked:

Among the most remarkable of the influences of poetry is the exhibition of those analogies and correspondances which it beholds between the things of the moral and the natural world. I refer to its adorning and illustrating each by the other--infusing a moral sentiment into natural objects and bringing images of visible beauty and majesty to heighten the effect of moral sentiment. <sup>5</sup>

In addition, the forms of nature were to be glorified because of the associations, the sequence of ideas, which a contemplation of natural forms could stimulate in the receptive mind. That is to say, through association psychology Alison established a structure whereby the significance of the natural world, both aesthetic and ethical, could be increased by the subjective associations of the artist. Through these associations the artist could not only ascertain the laws and principles according to which the natural world functions but also be conducted to the throne of the Deity. Alison states:

... there is yet, however, a greater expression which the appearances of the material world are fitted to convey. . . their influence. . . in leading us directly to religious sentiment. Had organic enjoyment been the only object of our formation, it would have been sufficient to establish senses for the reception of these enjoyments. But if the promises of our nature are greater-- if it is enabled to look to the Author of Being himself, and to feel its proud relation to Him, then Nature, in all its aspects around us, ought only to be felt as signs of his providence, and as conducting us, by the universal language of these signs, to the throne of the Deity. <sup>6</sup>

Cole, similarly understood that the natural landscape could be associated with religious thought. In his 1836 Essay on American Scenery he remarked:

... for those scenes of solitude from which the hand of nature has never been lifted affect the mind with a more deep toned emotion than aught which the hand of man has touched. Amid them the consequent associations are of God

the Creator-- they are His undefiled works, and the mind is cast into the contemplation of eternal things. 7

Contained within this dynamic system of ideas expressed by Allison, and subscribed to by Bryant and Cole, is a dialectical system of thought. That is to say, Allison's aesthetic provides two equally significant and separate possibilities for artistic expression: 1) the forms of nature can be sufficient in themselves as aesthetic entities which are ipso facto bound to an ethical <sup>domain</sup> code; 2) the forms of nature can <sup>generate</sup> (be supplemented by the) subjective associations of the artist and in this sense point beyond themselves, to the worship of the Deity or to the laws of the universe, for example.

In other words, the forms of nature can be utilized for purely aesthetic purposes or they can be the starting point for didacticism. <sup>Allegory, symbolism, metaphors, or later</sup>

A writer such as Gautier, for example, denied that art might have didactic intentions. Zola, on the other hand, would see didacticism as the primary function of the fine arts. For Bryant and Cole, as for their European contemporaries, however, the simultaneous existence of two equally valid artistic possibilities was a reality. Never did they make the basic decision which Rimbaud would view as a choice between authenticity and hypocrisy or which Giraudoux's Judith (Judith, 1931) would view as a choice between sainthood and whoredom.

Rather, they willingly submitted to multiplicity and divided purpose and instead of becoming victimized by what seems, from an historical perspective, to be artistic asphyxiation, they unconsciously adopted as an artistic style a dialectical system of thought in which the joint rightness and validity of opposing theses is emphasized. This can be demonstrated by an examination of the more significant artistic creations of William Cullen Bryant and Thomas Cole, beginning with

those works which can be considered as sufficient unto themselves in that they celebrate the intrinsic order and beauty of the natural world.

The majority of those canvases produced by Thomas Cole in the period 1825-30 belong to this category. These wilderness landscapes (Sunrise in the Hudson Valley, 1826; The Glove, Catskills, 1827; Lake with Dead Trees (Catskills), 1825; Landscape, the seat of Mr. Featherstonhaugh in the Distance, 1826; Katerskill Falls, 1826; Mountain Sunrise, 1826; Gleyana, 1826; Near Catskill Falls, 1827) are executed in a highly naturalistic manner, except for the picturesque foregrounds, and won immediate popular acclaim for Cole. William Cullen Bryant, in his eulogy of Cole, spoke of Cole's canvases executed in the period 1825-30 as follows:

Of Cole, I vividly remember the interest with which his works at that time were regarded. It was like the interest awakened by some great discovery. Here, we said, is a young man who does not paint nature at second hand, or with any apparent remembrance of the copies of her made by others. Here is the physiognomy of our own woods and fields, here are the tinges of our own atmosphere. <sup>8</sup>

Bryant's remarks are revealing. Cole, in painting directly from nature, elevated the natural landscape of the North American continent to the level of art. Art for Americans need no longer refer to anything outside itself, (a vestige of the picturesque tradition is however found in the foreground of many of Cole's canvases) no more than the American political system be based <sup>on</sup> or refer to that of England. Cole had arrived at an artistically valid means of portraying the American scene and, throughout his career, would periodically return to this mode of painting. Two remarkable examples of Cole's highly naturalistic style from the 1830's are The Oxbow on the Connect-

icut, 1836, and Sahroon Mountain, 1838. Notwithstanding the obvious studio trees in the foreground and the weather effect in the sky of the former, the forthright empirical quality of the canvas dominates, as it does in the latter in spite of the picturesque foreground. These two paintings, as well as those wilderness landscapes executed by Cole in the late 1820's, are enthusiastic glorifications of the American scene. They refer to nothing outside of themselves and can exist as works of art by virtue of their inherent qualities.

A similar glorification of the natural environment of America is found in much of the poetry of William Cullen Bryant. His well-known poem The Prairies, 1833, is, in fact, an enthusiastic encomium of the topography of Mid-Western America. The poet's enthusiasm for the forms of nature found in America is clearly evidenced in the opening lines of the poem:

These are the gardens of the Desert, these  
The unshorn fields, boundless and beautiful,  
For which the speech of England has no name--  
The Prairies. I behold them for the first,  
Any my heart swells, while the dilated sight  
Takes in the encircling vastness. Lo! they stretch,  
In airy undulations, far away,  
As if the ocean, in his gentlest swell,  
Stood still, with all his rounded billows fixed,  
And motionless forever.

Nowhere, however, in Bryant's oeuvre is the American landscape more highly lauded for its intrinsic qualities than in The Ages, 1821. The virgin American wilderness is therein portrayed as the ideal setting for the highest aspirations of mankind and is therefore seen as the last hope for civilization. This unbridled optimism is expressed by Bryant as follows:

But thou, my country, thou shalt never fall,  
Save with thy children-- thy maternal care,  
Thy lavish love, thy blessings showered on all--  
These are thy fetters-- seas and strong air



Are the wide barrier of thy borders, where,  
Among thy gallant sons who guard the well,  
Thou laugh'st at enemies: who shall then declare  
The date of thy deep-founded strength, or tell  
How happy, in thy lap, the sons of men shall dwell?

These lines, as well as the naturalistic mountain landscapes of Cole, recreate, it can be argued, the dominant features, moods, and characteristics of the American scene in such a way that there would be aroused in the mind of the reader or the beholder, sensations similar to those inspired by the landscape itself. In this respect, then, they are related to and, in fact, affirm the social, political, and religious aspirations of the society out of which they emerged. This is true of all valid art. Yet, they must not, however, be considered as vehicles for particular social, political, and religious conceptions. They are, instead, independent formal structures sufficient unto themselves and in which all transgressing interpretations prejudice the appreciation of their spiritual coherence. Thematically, they are landscapes. With respect to time, they are reflexive. They celebrate the present moment as it is delineated in a forthright empirical manner.

The reflexive quality of Cole's naturalistic portrayals of the American environment, and those of Bryant as well, is made abundantly clear when we consider those artistic creations of Bryant and Cole which point beyond themselves, that is to say, those creations which overtly represent didactic intentions. These are of primarily two types: 1) visionary landscapes with pessimistic implications; 2) visionary landscapes with optimistic implications. As is true for those non-visionary or empirical representations of the American scene, the visionary works of Bryant and Cole, whether optimistic or pessimistic, are not the work of any one period. The creative

*Good Print*  
 productions of Bryant and Cole, like most Romantics, do not fall into sequential patterns with respect to style and intention. That is to say, their artistic gifts broadened not according to any linear directive but rather in concentric circles. (Cole's oeuvre, for example, is generally empirical in the period before 1828 and <sup>often</sup> ~~generally~~ non-empirical or visionary in the 1830's and 1840's. Yet one cannot say that Cole produced no empirical works of note after 1828. The Oxbow on the Connecticut, an empirical masterpiece, for example, was completed in the same year as The Course of Empire, 1836).

*add punct.*  
 The most significant creations of Bryant and Cole that can be considered visionary landscapes with pessimistic implications are Cole's The Course of Empire, 1836, and Bryant's The Fountain, 1839. Both of these creations point outside of themselves towards a moral theme of universal application-- the mutability of man's earthly accomplishments. In order to clearly convey this moral theme, to make the didactic intentions felt, Bryant and Cole utilized a series of visionary landscapes in each of which appears a single dominant detail, (In Cole's series of landscapes, it is the mountain at the entrance to the harbor. <sup>in</sup> the poem, it is the fountain itself.) which not only serves as a point of orientation for the observer but also fulfills a thematic role in that the transformations which have taken place in the area of this detail throughout each series make the moral evident. The Fountain, unlike The Course of Empire, is prefaced by an introduction wherein the poet establishes a rather prosaic analogy between the origin of the fountain and the mysterious ways of God:

Fountain, that springest on this grassy slope,  
 Thy quick cool murmur mingles pleasantly,  
 With the cool sound of breezes in the beech,  
 Above me in the noontide. Thou dost wear  
 No stain of thy dark birthplace; gushing up  
 From the red mould and slimy roots of earth

Thou flashest in the sun. The mountain-air,  
In Winter, is not clearer, nor the dew  
That shines on mountain-blossom. Thus doth God  
Bring, from the dark and foul, the pure and bright.

The poet then rapidly presents his impression and description of the fountain as he sees it on a sultry summer day at noon and in so doing begins to conjure up scenes of the long history of the fountain. At first his journey into the past goes only as far back as the period before the white man came and cut down the forests with axes:

Not such thou wert of yore, ere yet the axe  
Had smitten the old woods. Then hoary trunks  
Of oak, and plane, and hickory, o'er thee held  
A mighty canopy. When April winds  
Grew soft, the maple burst into a flush  
Of scarlet flowers. The tulip-tree, high up,  
Opened, in airs of June, her multitude  
Of golden chalices to humming-birds  
And silken-winged insects of the sky.

Frail wood-plants clustered round thy edge in spring;  
The liver-leaf put forth her sister blooms  
Of faintest blue. Here the quick-footed wolf,  
Passing to lap thy waters, crushed the flower  
Of sanguinaria, from whose brittle stem  
The red drops fell like blood. The deer, too, left  
Her delicate footprint in the soft moist mould,  
And on her fallen leaves, The slow-paced bear,  
In such a sultry summer noon as this,  
Stopped at thy stream, and drank, and leaped across.

At this point the visions of the poet begin to bear a remarkable resemblance to panel 1 of The Course of Empire, that is "The Savage State". Unlike Cole, Bryant does not clearly indicate the time of day nor the atmospheric condition. This will be true throughout the poem. Nevertheless, he does present, as in Cole's panel, savage figures in a scene pervaded by a spirit of motion:

But thou hast histories that stir the heart  
With deeper feeling; while I look on thee  
They rise before me. I behold the scene  
Hoary again with forests; I behold  
The Indian warrior, whom a hand unseen  
Has smitten with his death-wound in the woods,  
Creep slowly to thy well-known rivulet,  
And slake his death-thirst. Hark, that quick fierce cry

That rends the utter silence! 'tis the whoop  
 Of battle, and a throng of savage men  
 With naked arms and faces stained like blood,  
 Fill the green wilderness; the long bare arms  
 Are heaved aloft, bows twang and arrows stream;  
 Each makes a tree his shield, and every tree  
 Sends forth its arrow. Fierce the fight and short,  
 As is the whirlwind. Soon the conquerors  
 And conquered vanish, and the dead remain  
 Mangled by tomahawks. The mighty woods  
 Are still again, the frightened bird comes back  
 And plumes her wings; but thy sweet waters run  
 Crimson with blood. Then, as the sun goes down,  
 Amid the deepening twilight I descry  
 Figures of men that crouch and creep unheard,  
 And bear away the dead. The next day's shower  
 Shall wash the tokens of the fight away.

The second vision of the poet is analagous to "The Pastoral State" of The Course of Empire. Bryant, however, does not envision a synthetic landscape in the Claudian manner. Instead, he presents an American Indian hunting village:

I look again-- a hunter's lodge is built,  
 With poles and boughs, beside thy crystal well,  
 While the meed autumn stains the woods with gold,  
 And sheds his golden sunshine. To the door  
 The Red-man slowly drags the enormous bear  
 Slain in the chesnut-thicket, or flings down  
 The deer from his strong shoulders. Shaggy fells  
 Of wolf and cougar hang upon the walls,  
 And loud the black-eyed Indian maidens laugh,  
 That gather, from the rustling heaps of leaves,  
 The hickory's white nuts, and the dark fruit  
 That falls from the gray butternut's long boughs.

Unlike Cole, who represents the "Consummation of Empire" in a separate panel which seems to represent an amalgamation of the primary mediterannean civilizations at their most prosperous state, Bryant fuses "The Pastoral State" and "The Consummation of Empire". Both of these eras were brought to a conclusion by the presence of White settlers:

So centuries passed by, and still the woods  
 Blossomed in spring, and reddened when the year  
 Grew chill, and glistened in the frozen rains  
 Of winter, till the white man swung his axe  
 Beside thee-- signal of a mighty change.



It is for this reason that Bryant's evocation of the destruction of an empire is carried out in an un-traditional manner. Unlike the violent scene utilized by Cole, Bryant's downfall of an empire is tranquil, non-tragic, and entirely devoid, on first reading, of an aggressor. On re-reading, however, we realize that the white cottages, the grazing animals, the blue-eyed girls and ruddy-cheeked children with flaxen hair are, in fact, the ~~sinister~~ <sup>unarming</sup> defilers of the American wilderness:

... till the white man swung the axe  
Beside thee-- signal of a mighty change.  
Then all around was heard the crash of trees,  
Trembling awhile and rushing to the ground,  
The low of ox, and shouts of men who fired  
The brushwood, or who tore the earth with ploughs;  
The grain sprang thick and tall, and hid in green  
The blackened hill-side; ranks of spiky maize  
Rose like a host embattled; the buckwheat  
Whitened broad acres, sweetening with its flowers  
The August wind. White cottages were seen  
With rose-trees at the windows; barns from which  
Came loud and shrill the crowing of the cock;  
Pastures where rolled and neighed the lordly horse,  
And white flocks browsed and bleated. A rich turf  
Of grasses brought from far o'ercrept thy bank,  
Spotted with the white clover. Blue-eyed girls  
Brought pails, and dipped them in they crystal pool;  
And children, ruddy-cheeked and flaxen-haired,  
Gathered the glistening cowslip from they edge.

Since then, what steps have trod thy border! ...

To depict "Desolation" Cole presents a scene of gloom. His intentions in this panel are as follows:

The fifth must be a sunset--the mountains riven--the city a desolate ruin--columns standing isolated amid the encroaching waters--ruined temples--a calm and silent effect. This picture must be seen as the funeral knell of departed greatness, and may be called the state of desolation. 9

Bryant's evocation is at the same time more subtle and tragic than Cole's. This is true in that Bryant represents not gloom but rather impending gloom, clearly indicating that the natural world will eventually triumph over man and his works:

Perhaps B. re. this section the  
Culmination, (after Cole)

Is there no change for thee, that lurks  
 Among the future ages? Will not man  
 Seek out strange arts to wither and deform  
 The pleasant landscape which thou makest green?  
 Or shall the veins that feed thy constant stream  
 Be choked in middle earth, and flow no more  
 For ever, that the water-plants along  
 Thy channel perish, and the bird in vain  
 Alight to drink? Haply shall these green hills  
 Sink, with the lapse of years, into the gulf  
 Of ocean waters, and thy source be lost  
 Amidst the bitter brine? Or shall they rise,  
 Upheaved in broken cliffs and airy peaks,  
 Haunts of the eagle and the snake, and thou  
 Gush midway from the bare and barren steep?

The moral of Bryant's The Fountain and Cole's The Course of Empire is unmistakable-- man and his material achievements are not only small in relation to God but also insignificant in the cosmic scheme of the natural universe. To convey this moral, to express this didactic lesson, both Bryant and Cole have utilized the natural world, not as an end in itself, as they did in their empirical artistic creations, but as a means to an end. The inherent aesthetic and ethical significance of the natural world has here been supplemented by juxtaposition with a cyclical temporal pattern and a didactic intent. Just as each of the panels in Cole's series or each vision in Bryant's poem points outside of itself, so too the entire series of each presents a theme beyond the scope of any of the individual representations contained therein.

A similar exteriorization can be noted in the non-empirical landscapes of Bryant and Cole with optimistic implications. An examination of Bryant's Thanatopsis, 1821<sup>12</sup>, and Cole's The Voyage of Life, 1840, will demonstrate this point. The essential problem dealt with in both of these works is that of death, and in both cases a dialogue between man and another entity is established in an attempt to find consolation in the face of death. For Cole it is a dialogue

between man and God. Cole's own description of the panel "Old Age" in The Voyage of Life in this respect is revealing:

Old Age.-- Portentous clouds are brooding over a vast and mid-night ocean. A few barren rocks are seen through the gloom--the last shores of the world. These form the mouth of the river; and the Boat, shattered by storms, its figures of the Hours broken and drooping, is seen gliding over the deep waters. Directed by the Guardian Spirit, who thus far has accompanied him unseen, the Voyager now an old man, looks upward to an opening in the clouds, from whence a glorious light bursts forth; and angels are seen descending the cloudy steps, as if to welcome him to the Heaven of Immortal Life. 10

Man, then, according to this didactic landscape, should turn, in the face of death, to God. It follows that Cole's evocation of such a message appears non-empirical. In this panel from The Voyage of Life, chosen for discussion because it illustrates most clearly the didactic intention of the entire series, the natural world is not only supplemented but, in this case, transformed by explicit ecclesiastical associations. Bryant, on the other hand, in Thanatopsis, does not make reference to supernatural powers. Rather, he describes a visionary dialogue between he who is about to die and all those who have ever died:

Earth, that nourished thee, shall claim  
Thy growth, to be resolved to earth again,  
And, lost each human trace, surrendering up  
Thine individual being, shalt thou go  
To mix for ever with the elements,  
To be brother to the insensible rock  
And to the sluggish clod, which the rude swain  
Turns with his share, and treads upon. The oak  
Shall send his roots abroad, and pierce thy mould.

Yet not to thine eternal resting place  
Shalt thou retire alone, nor couldst thou wish  
Couch more magnificent. Thou shalt lie down  
With patriarchs of the infant world--with kings,  
The powerful of the earth--the wise, the good,  
Fair forms, and hoary seers of ages past,  
All in one mighty sepulchre.